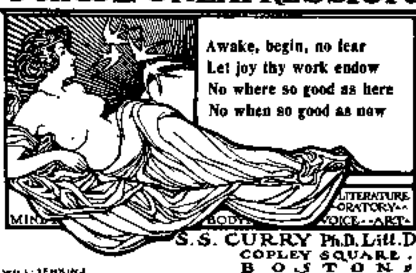


# EXPRESSION

OFFICIAL ORGAN  
OF THE

SCHOOL OF EXPRESSION



*Founder*

ANNUAL CATALOGUE  
1924-1925

Volume XXXI    JUNE, 1924    No. 1

*Autumn Announcements*

Regular Term opens October 2

DRAMA                      LITERATURE  
PLATFORM ART

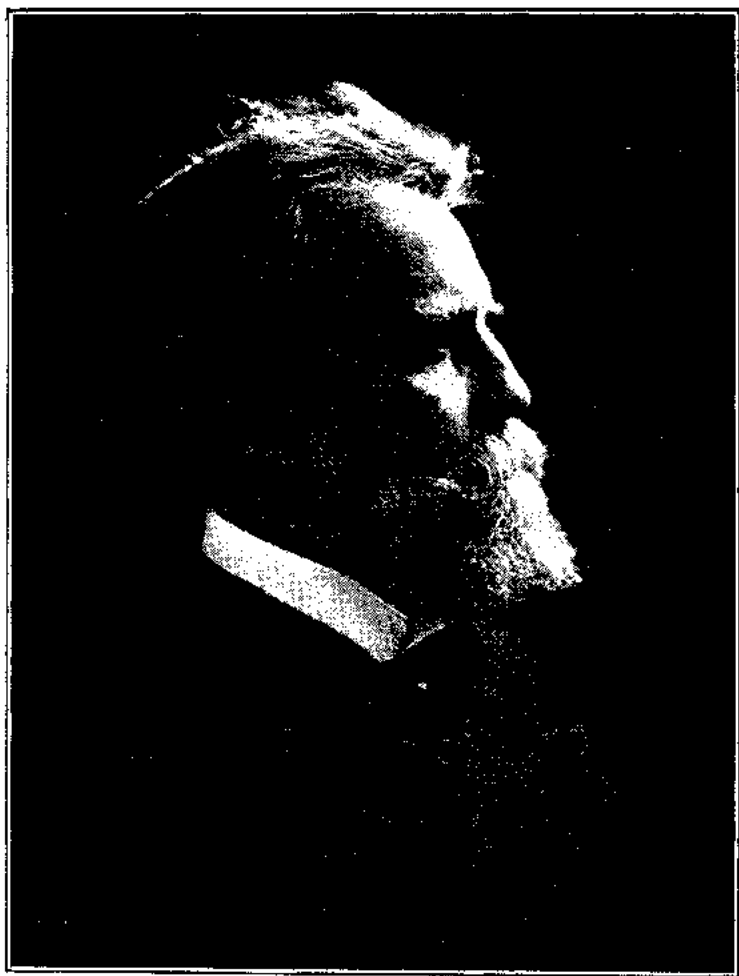
Expression is Issued Quarterly by the

**SCHOOL OF EXPRESSION**

PIERCE BUILDING, COPLEY SQUARE

12 Huntington Avenue

BOSTON 17, MASS.



Dr. S. S. CURRY, Ph.D., Litt.D.  
Founder of the School of Expression

## CALENDAR 1924-25

Sept. 3	September Preparatory Term opens
Sept. 15	Preparatory Evening Session opens
Sept. 30	Regular Preparatory Term closes
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May 7	Commencement Exercises

## Summer Sessions 1925

Boston Dramatic Term	May 11 to June 19
Texas (Ft. Worth) Term	June 8 to July 17
Asheville (N. C.) Term	June 22 to July 31
Boston, July Term	June 22 to July 31
Boston, August Term	August 3 to August 28

### FACULTY OF INSTRUCTION AND ADMINISTRATION

**John Kennedy Lacock, A.B. (Washington and Jefferson College '01),  
A.M. (Harvard '06) President**

Lecturer on American History, Parliamentary Law and Parliamentary Practice.

Principal and Instructor in Jefferson Academy, Pennsylvania, 1902-1905; Assistant in American Diplomacy, Harvard 1908; Trustee of School of Expression 1917-; President 1923-.

**Belford Forrest, B.A.**

Graduate of the Kate Bateman Dramatic School, London.

Dramatic Director in the American Academy of Dramatic Arts, N. Y.

Director of Boston Dramatic and Asheville Summer terms, 1924.

**Robert Emmons Rogers, A.M. (Harvard '09)**

Lecturer on Literature and Drama.

Assistant Professor of English and History, Massachusetts Institute of Technology; President Boston Drama League; School of Expression, 1922-.

**Eliza Josephine Harwood, A.B. (T. D. '00)**

Head of Department of Dancing, and Organic Training; Instructor in Rhythmic Balance Movements.

Instructor in Maine Wesleyan Seminary and Woman's College, Kent's Hill, Maine, 1881-92; 1892-93; Mt. St. Joseph Academy, Brighton, 1887-96; Summer School of the South, University of Tennessee, Knoxville, Tennessee, 1903-15; Cox College, Atlanta, Georgia, 1916; School of Expression, 1895.

**Elizabeth Parker Hunt, M.A. (Univ. of Wisconsin) G.C.D. '09**

Lecturer on the Greek Drama.

Assistant Professor Public Speaking, Teachers' College, Cape Girardeau, Mo., 1909-19.

Department of Public Speaking, State University of Iowa, 1919-20.

Assistant Professor of Reading and Speaking, Wellesley College, 1920-.

**Janet Hellewell Putnam (Phil. D. '15)**

Teacher's Diploma, 1891.

Smith College, 1912.

Instructor in the School of Expression, 1913-1916.

Instructor State Normal School, West Chester, Pa.

Instructor Howard Seminary, 1923-1924.

**Judith Plummer Huntington** (T. D. '93)

Instructor in Corrective Speech, and Foundations of Expression.  
Dramatic Rehearsal of One-Act Plays.

**Elsie V. MacQuarrie**

Secretary.

**Mrs. Huntington**

Student Advisor.

### LECTURES AND READINGS

**Nixon Waterman.** Poems. Author's Reading.

**Nixon Waterman.** Special Lecturer on Poetry.

**John Orth.** Special Lecturer on Appreciation of Music. Piano Interpretations.

**Denis A. McCarthy.** Special Lecturer on Poetry.

### OPENING AND REGISTRATION

The special September preparatory term will open September 3 at 9 A.M. and will continue four weeks.

Registration for September preparatory term, September 2, 9 A.M.

The regular term of the School of Expression will open Thursday, October 3 at 9 A.M.

Registration for regular students, Tuesday and Wednesday, October 1 and 2, 9 A.M.

Registration for students for "Advanced Standing," Tuesday, October 1, 2 to 5 P.M.

Examinations for "Advanced Standing," Wednesday, October 2, 9 A.M.

Evening classes will open Monday, September 15, at 6 P.M.

### THE SCHOOL OF EXPRESSION

The School of Expression for forty years has led every advance in vocal training, vocal expression, the training of the body, the vocal interpretation of literature and the education of speakers, and in every form of the development of voice, body, and mind.

The methods of the School were arranged after many years of investigation in all parts of the world. They not only embody all the best elements of the past, but contain original elements which have placed the work of elocutionary training upon a scientific basis.

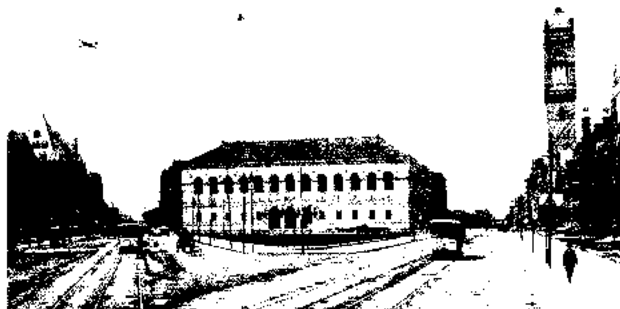
Wherever the methods have been used, they have grown in favor. Students who have once properly started in these methods have never gone back to the artificial, mechanical, and impulsive methods. The longer the work is studied, the more highly is it appreciated.

The work of the School is so systematic as to meet the needs of beginners, as well as the plans of the most advanced students. There is such a large number of courses that each student can elect work according to his special aim and degree of advancement.

## ANNOUNCEMENTS FOR 1924-1925

## I. Location

The offices and studios of the School of Expression are located in the Pierce Building, Copley Square, opposite the Public Library. The School is situated in the very heart of literary Boston.



PIERCE BUILDING PUBLIC LIBRARY NEW SOUTH CHURCH  
COPLEY SQUARE

Boston has long been known as the favorite city for study; in fact, as the one place in all the world where students can have equal advantages in art and education. The School of Expression aims to furnish students with the best helps to enjoy the means of culture in Boston. Special privileges in the use of the Art Museum and of the Boston Public Library are among the advantages of students. The famous Lowell Institute courses of lectures and many special lectures in the neighboring schools and colleges are open to the students.



TRINITY CHURCH

### GENERAL INFORMATION

**The School of Expression Year** is divided into two sessions: the regular year, which begins on the first Thursday in October and ends the first Thursday in May; and the summer session, which begins on the Monday following the close of the regular year, and ends the last of September. The summer session of 1924 includes three summer terms of six weeks each, conducted in Boston; a term of four weeks conducted in Dallas, Texas, and a term of six weeks in Asheville, North Carolina. The regular year includes two semesters of fifteen weeks each. A September preparatory term of four weeks precedes the regular year. All satisfactory work done in any of these terms is credited toward a certificate or diploma. The School is open five days a week, four hours a day.

**The Unit of Work and Credit** is the class hour. Each class hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty class hours of work a week.

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualification from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Second Year Special Course.**—The Second Year Special Course consists of thirty weeks, five days a week. In addition to the four regular hours a day, the student is required to take four one-hour periods, four afternoons each week, to make up the additional 120 points required for this course.

Students may be admitted to this course with less than the maximum number of credits required. The additional credits required must be made up by attending the summer session or by taking private lessons.

Any student having the A.B. or equivalent degree is entitled to 400 points credit. Any student attending an accredited college is allowed 100 points for each year's work taken.

**Girls' Dormitory.**—The dormitory will open the first of September this year. Students who cannot be accommodated in the house will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations,

students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the office.

**Library Facilities.** — The Boston Public Library is situated in Copley Square, across the street from the School. It has about one million volumes, with eleven special library collections. For the purposes of the School it is probably the most complete in the world. Its vast treasures of art, literature, and history are open to our students free.

**Social Life and Recreation.** — The social life of the School as well as its intellectual and religious life is given proper attention and recognition in the arrangements of the School.

**Health of Students.** — The health of the students is carefully looked after by our Physical Training Instructor and her co-workers. The physical well being of our students is treated as a matter of supreme importance. No pains are spared to look after our students as wise and loving parents look after their children while at home. Students who are ill in any way are required to notify the School office immediately. The School maintains a list of medical advisers.

**Lectures.** — In addition to the regular class room work and list of lecturers, provision is made from time to time, as the opportunity presents itself, for lecturers of national and international fame.

**Historical Excursions.** — Historical excursions are carefully planned for the instruction and enjoyment of our students: Historical Boston, Bunker Hill and Boston, Salem and Marblehead, Quincy (the home of two Presidents), Plymouth, Cambridge and Harvard University, Lexington and Concord.

**Religious Life.** — The School of Expression admits both men and women. It is non-denominational and non-sectarian, and its work is distinctly Christian, drawing its students from all faiths.

It aims to create and cultivate the atmosphere of a well regulated Christian home. Devotional exercises are conducted in the chapel each morning. Attendance on these exercises is expected of all students.

### FOUNDERS' DAY

The Trustees have designated the twenty-third day of November, Dr. Curry's natal day, as **Founders' Day**, with the recommendation that the day be annually observed with appropriate ceremonies.



## COURSES OF STUDY

The work of each student of the School of Expression is arranged after a study of his possibilities and his primary needs. All regular courses include development of mind, body and voice. Also, students from the first, study literature, poetry and art through interpretation and artistic endeavor. They are given studies and contact with people to develop the social and sympathetic instincts. Early in their course students begin work which prepares them for professional attainments. Later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

All regular courses include some studies and experiments in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) Literature and Art; (4) Philosophy of Expression; (5) Professional Work; (6) Special Courses for all needs.

### I

#### Growth and Development

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

The training of co-ordination of voice, body and mind are first assigned as an inductive method of self-study. Oral expression is used as a test of right conditions for creative activity.

In all cases it is the endeavor to secure personal unfoldment to achieve professional attainment.

#### 1. Vocal Expression

Vocal Expression or Spoken English centers in the manifestation of the processes of thinking and feeling through natural voice modulations. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural signs of voice modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in all speech. The courses in Vocal Expression begin with attention, observation, discrimination, impression, the establishment of a logical method through conversational form. These are co-ordinated with the more spontaneous actions of being, such as imagination and intensifying the individual feeling.

The Inductive Studies of the courses in Vocal Expression are such as to prevent imitation or a mechanical application of rules, and to lead the student to find the laws of his own being and to become more original, natural and effective.

### II. The Training of the Voice

The method of Vocal Training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by natural exercises. Mechanical and imitative effects of voice are avoided. Individuals are trained according to their own peculiarities. Voice conditions in Vocal Training are made the basis of voice modulations in Vocal Expression.

### III. Training of the Body

Careful study and development of the conditions of the body are necessary to adequate expression. Special exercises are given for normal ad-

justment and health, and careful distinction is made between ordinary so-called physical training and the harmonic, expressive training of the body. The poise, grace and flexibility of the body receive careful attention. Growth is stimulated by development.

#### IV. Pantomimic Expression

The fundamental character of action as a language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right control and uses of the voice, is made the basis of developing higher unity not only in man's three primary languages — words, tones and actions — but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of these three languages are studied and their true co-ordination and unity developed.

### II

#### Creative Expression

From the beginning, creative work is required of students in conversation, discussions, impersonations, spoken and written literary or dramatic interpretations. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses.

#### V. Conversations

Students present in conversation or discussions subjects directly connected with their work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

#### VI. Inductive Studies in Expression

Short passages of best literature, interpreted in Spoken English by students in order to stimulate creative thinking.

Courses: 1. Reading. 2. Transitions in Expression. 3. Harmonic Studies. 4. Pantomimic and Dramatic Illustrations. (See also Courses in Speaking.)

#### VII. Vocal Interpretation of Literature

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' aims, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage further study.

#### VIII. Written Expression

Written English is co-ordinated with Spoken English. Students are required to write to distinguish the differences in style.

### III

#### Literature and Art

In addition to preceding work for personal development and creative activity in conversations, speaking and renditions of literature, various phases of literature and art are studied as records of the ideals of the race.

### IX. Literature

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation of the masterpieces, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

### X. Creative Study of Literature

1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 7. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

### IV

#### Philosophy of Expression

The universal characteristics of expression in nature are carefully studied as the foundation of all artistic representations or manifestations. The studies aim to broaden the student's knowledge of life; to deepen his own experiences; to lead him to greater use of instincts and to realize the character and dignity of his work.

### V

#### Professional Attainment

Thorough training for harmonious development of mind, body and voice is arranged for each student, no matter what the profession. Many persons decide upon a profession too early and without understanding their possibilities. The School aims first to develop mental and spiritual possibilities and then endeavors to secure a wise decision as to life work.

At first students are expected to practice certain work along all branches. Every student is expected to converse, tell stories, recite, and act to understand something of all art. This is the best help for preparation. After the decision is made upon one art, then the students are arranged in classes according to the professional aim.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School.

### XI. Public Speaking

#### (Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory, and to develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

## **XII. Methods of Teaching**

(Teachers' Diploma)

This course discusses the method of teaching Vocal Expression, shows the student how to present his technical programs, furnishes him with bibliography on all forms of Expression and gives him practical experience in presenting the subject to the class.

## **XIII. Artistic Languages**

(Public Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Life and Literature, demands a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intonations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. (Natural languages of Voice and Body.)

## **XIV. Dramatic Artists**

(Dramatic Artists' Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student through technique is unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year, with and without costumes.

## **XV. Plays and Play Production**

This course is devoted to the thorough and complete technical study of the drama and its production. Constant rehearsals with searching criticisms and performances before audiences composed of people of culture offer ample opportunity for dramatic unfoldment.

## **XVI**

The following courses are given in lectures by Professor Rogers:

History and Technique of English and American Drama.

Contemporary Literature in Europe and America.

The Modern Novel and Great Books.

## **XVII. Department of Physical Training**

The work of Physical Training in the School of Expression is applied and practical, having for its aim the development of vitality and health, the correction of abnormal conditions and the providing of an adequate means of effective expression through the natural agencies of the body. The course is based on the Swedish or Ling System as demonstrated in this country by the late Baron Nils Posse. It is modified, in order to

secure co-ordination with the principles of harmonic training of "body, mind, and voice," by Dr. S. S. Curry, late President of the School of Expression.

## VI

### Special Departments

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf, — those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

Shell-shocked soldiers carefully diagnosed; their various and individual problems solved from a psychological and physiological standpoint; practical, curative treatment applied. Write for special circular.

#### II. Public School Teachers and Others

Elective courses, Saturday morning, afternoon, and evenings. Write for circular.

#### III. New Course in Home Study

A new course in Home Study limited to those using Dr. Curry's books in teaching will be opened in September. Write for Home Study circular.

#### IV. Evening School

The Evening School is conducted especially for business and professional men and women, three evenings each week. The courses this year have been thoroughly revised. The September Preparatory Course opens September 15 and closes October 17. This course offers training in the fundamentals of expression. The Regular Evening Term opens October 20. The Special Spring Course opens May 11. Special Evening School Circular mailed upon request.

#### V. Children's Classes

In the Junior Department the students are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

## RECITALS

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. A number of student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## DIPLOMAS

1. General Culture Diploma. — Two years. Requires the mastery of first and second year work. 1200 points.

2. Speakers' Diploma. — Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 1200 points.

3. Public Readers' Diploma. — Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 1400 points.

4. Dramatic Diploma. — Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 1440 points.

5. Teachers' Diploma. — Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A.B. degree, may take the course in two years.) 1800 points.

6. Literature and Expression Diploma. — Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 2400.

## Honorary Diplomas

7. Artistic Diploma. — Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years practical platform experience. Total number of points, 2000.

8. Philosophic Diploma. — Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 2400.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only*. No more than one diploma will be issued to a student in one calendar year.

## SYSTEM OF CREDITS

One Regular School Year, from the first Thursday in October to the first Thursday in May, five days a week, four hours a day.	600 points
Second Year Special Course, first Thursday in October to first Thursday in May	720 points
Public Reader's Course, each year, first Thursday in October to first Thursday in May	600 points
Dramatic Diploma Course, each year, first Thursday in October to first Thursday in May	600 points
Any School of Expression summer term of six weeks	120 points
Credits allowed for previous work in Expression under accredited Schools and teachers, counting to a maximum of 400 points	
Private Lessons with teachers other than School of Expression Graduates will not count for credits.	

## TUITION

Regular group of courses for each school year . . . . .	\$250.00
Second Year Special Course (October to May) . . . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses . . . . .	250.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Fourth year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session . . . . .	30.00 to 50.00
Evening Short Course (10 lessons) . . . . .	15.00
Teacher's Gymnastic Courses (see Special Gymnastic Circular) . . . . .	150.00
Home Study Courses (see Home Study Circular), 12 lessons . . . . .	20.00
Diploma fee . . . . .	5.00
Extra Examinations, each . . . . .	5.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Adjunctive Courses (according to work given) . . . . .	
Summer Terms, six weeks each . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

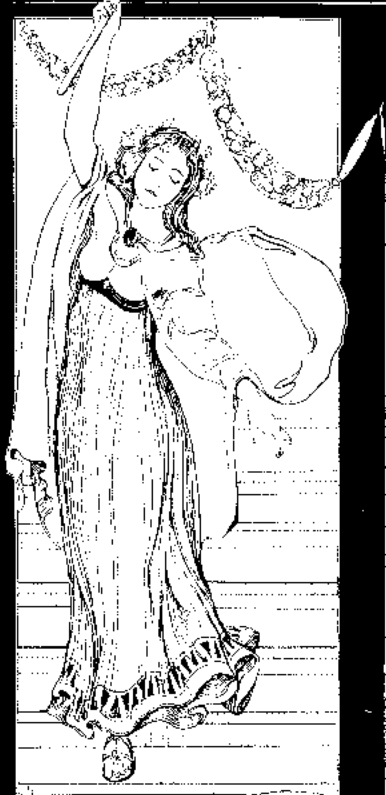
Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition, payable on application, \$10. Two-thirds on registration day; remaining one-third payable January 7.

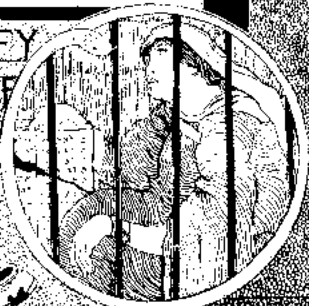
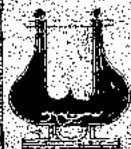
Tuition is not subject to return or deduction.

Application fee for Dormitory, payable in advance, \$15.

# SCHOOL OF EXPRESSION



COPLEY  
SQUARE  
BOSTON

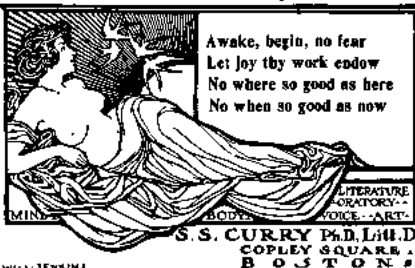




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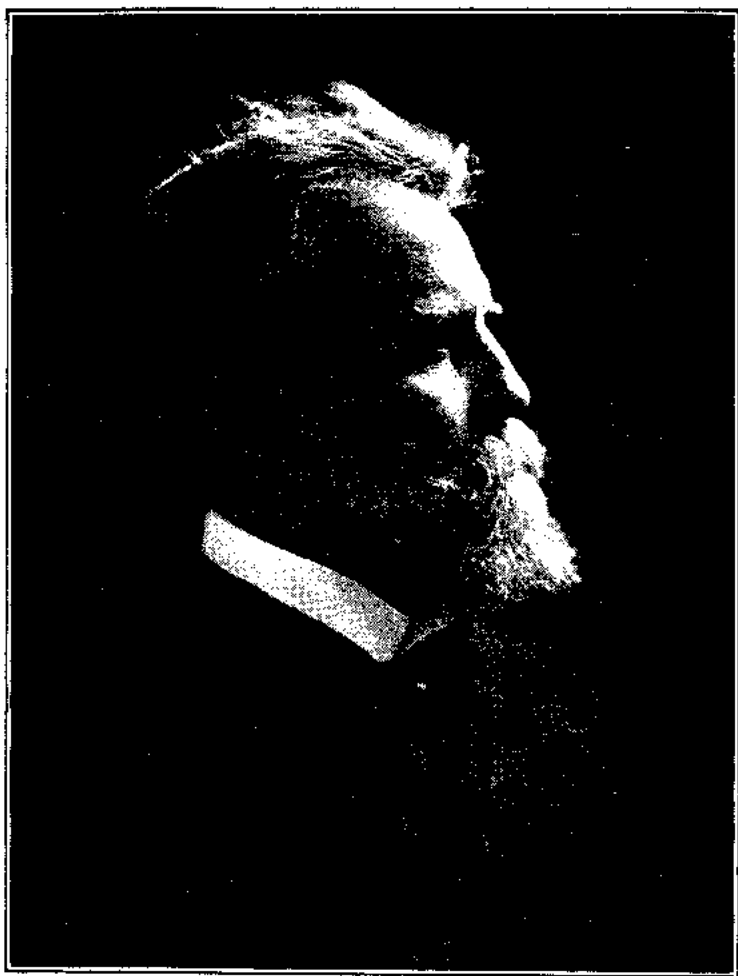
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## FACULTY OF INSTRUCTION AND ADMINISTRATION

**J. Stanley Durkee, A.B., M.A., D. D.**  
**(Bates College), Ph. D. (Boston Uni-**  
**versity). President. (Trustee and**  
**alumnus of School of Expression.)**

---

**Charles M. D. Sparrow (formerly with**  
**Margaret Eaton School of Toronto).**  
**Dramatic Director.**

**Robert Emmons Rogers, A.M. (Harvard '09)**

Lecturer on Literature and Drama.

Assistant Professor of English and History, Massachusetts Institute of Technology; President Boston Drama League; School of Expression, 1922-.

**Eliza Josephine Harwood, A.B. (T. D. '00)**

Head of Department of Dancing, and Organic Training; Instructor in Rhythmic Balance Movements.

Instructor in Maine Wesleyan Seminary and Woman's College, Kent's Hill, Maine, 1881-92; 1892-93; Mt. St. Joseph Academy, Brighton, 1887-96; Summer School of the South, University of Tennessee, Knoxville, Tennessee, 1903-15; Cox College, Atlanta, Georgia, 1916; School of Expression, 1895.

**Elizabeth Parker Hunt, M.A. (Univ. of Wisconsin) G.C.D. '09**

Lecturer on the Greek Drama.

Assistant Professor Public Speaking, Teachers' College, Cape Girardeau, Mo., 1909-19.

Department of Public Speaking, State University of Iowa, 1919-20.

Assistant Professor of Reading and Speaking, Wellesley College, 1920-.

**Janet Hellewell Putnam (Phil. D. '15)**

Teacher's Diploma, 1891.

Smith College, 1912.

Instructor in the School of Expression, 1913-1916.

Instructor State Normal School, West Chester, Pa.

Instructor Howard Seminary, 1923-1924.

Dean

**Binney Gunnison, A.B. (Phil. D. '07) Acting**

**Ethel Priscilla Potter, A.B. (T.D. '18)**

**Mary Finneran (T. D. '19)**

**Domis Plugge (T.D. '23) Director, Evening.**

**Edward A. Thompson, A.M. (Artist.D. '14)**

**Judith Plummer Huntington (T. D. '93)**

Instructor in Corrective Speech, and Foundations of Expression.  
Dramatic Rehearsal of One-Act Plays.

**Elsie V. MacQuarrie**  
Secretary.

**Mrs. Huntington**  
Student Advisor.

**Ione A. Howard**

**Secretary to President**

#### LECTURES AND READINGS

**Nixon Waterman.** Poems. Author's Reading.

**Nixon Waterman.** Special Lecturer on Poetry.

**John Orth.** Special Lecturer on Appreciation of Music. Piano Interpretations.

**Denis A. McCarthy.** Special Lecturer on Poetry.

#### OPENING AND REGISTRATION

The special September preparatory term will open September 3 at 9 A.M. and will continue four weeks.

Registration for September preparatory term, September 2, 9 A.M.

The regular term of the School of Expression will open Thursday, October 3 at 9 A.M.

Registration for regular students, Tuesday and Wednesday, October 1 and 2, 9 A.M.

Registration for students for "Advanced Standing," Tuesday, October 1, 2 to 5 P.M.

Examinations for "Advanced Standing," Wednesday, October 2, 9 A.M.

Evening classes will open Monday, September 15, at 6 P.M.

#### THE SCHOOL OF EXPRESSION

The School of Expression for forty years has led every advance in vocal training, vocal expression, the training of the body, the vocal interpretation of literature and the education of speakers, and in every form of the development of voice, body, and mind.

The methods of the School were arranged after many years of investigation in all parts of the world. They not only embody all the best elements of the past, but contain original elements which have placed the work of elocutionary training upon a scientific basis.

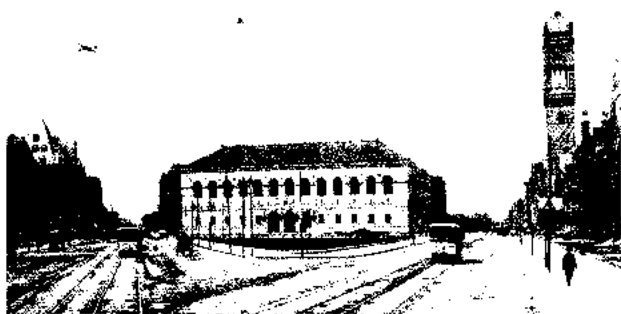
Wherever the methods have been used, they have grown in favor. Students who have once properly started in these methods have never gone back to the artificial, mechanical, and impulsive methods. The longer the work is studied, the more highly is it appreciated.

The work of the School is so systematic as to meet the needs of beginners, as well as the plans of the most advanced students. There is such a large number of courses that each student can elect work according to his special aim and degree of advancement.

## ANNOUNCEMENTS FOR 1924-1925

## I. Location

The offices and studios of the School of Expression are located in the Pierce Building, Copley Square, opposite the Public Library. The School is situated in the very heart of literary Boston.



PIERCE BUILDING PUBLIC LIBRARY NEW SOUTH CHURCH  
COPLEY SQUARE

Boston has long been known as the favorite city for study; in fact, as the one place in all the world where students can have equal advantages in art and education. The School of Expression aims to furnish students with the best helps to enjoy the means of culture in Boston. Special privileges in the use of the Art Museum and of the Boston Public Library are among the advantages of students. The famous Lowell Institute courses of lectures and many special lectures in the neighboring schools and colleges are open to the students.



TRINITY CHURCH

### GENERAL INFORMATION

The **School of Expression Year** is divided into two sessions: the regular year, which begins on the first Thursday in October and ends the first Thursday in May; and the summer session, which begins on the Monday following the close of the regular year, and ends the last of September. The summer session of 1924 includes three summer terms of six weeks each, conducted in Boston; a term of four weeks conducted in Dallas, Texas, and a term of six weeks in Asheville, North Carolina. The regular year includes two semesters of fifteen weeks each. A September preparatory term of four weeks precedes the regular year. All satisfactory work done in any of these terms is credited toward a certificate or diploma. The School is open five days a week, four hours a day.

The **Unit of Work and Credit** is the class hour. Each class hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty class hours of work a week.

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualification from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Second Year Special Course.**—The Second Year Special Course consists of thirty weeks, five days a week. In addition to the four regular hours a day, the student is required to take four one-hour periods, four afternoons each week, to make up the additional 120 points required for this course.

Students may be admitted to this course with less than the maximum number of credits required. The additional credits required must be made up by attending the summer session or by taking private lessons.

Any student having the A.B. or equivalent degree is entitled to 400 points credit. Any student attending an accredited college is allowed 100 points for each year's work taken.

**Girls' Dormitory.**—The dormitory will open the first of September this year. Students who cannot be accommodated in the house will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations,

students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the office.

**Library Facilities.** — The Boston Public Library is situated in Copley Square, across the street from the School. It has about one million volumes, with eleven special library collections. For the purposes of the School it is probably the most complete in the world. Its vast treasures of art, literature, and history are open to our students free.

**Social Life and Recreation.** — The social life of the School as well as its intellectual and religious life is given proper attention and recognition in the arrangements of the School.

**Health of Students.** — The health of the students is carefully looked after by our Physical Training Instructor and her co-workers. The physical well being of our students is treated as a matter of supreme importance. No pains are spared to look after our students as wise and loving parents look after their children while at home. Students who are ill in any way are required to notify the School office immediately. The School maintains a list of medical advisers.

**Lectures.** — In addition to the regular class room work and list of lecturers, provision is made from time to time, as the opportunity presents itself, for lecturers of national and international fame.

**Historical Excursions.** — Historical excursions are carefully planned for the instruction and enjoyment of our students: Historical Boston, Bunker Hill and Boston, Salem and Marblehead, Quincy (the home of two Presidents), Plymouth, Cambridge and Harvard University, Lexington and Concord.

**Religious Life.** — The School of Expression admits both men and women. It is non-denominational and non-sectarian, and its work is distinctly Christian, drawing its students from all faiths.

It aims to create and cultivate the atmosphere of a well regulated Christian home. Devotional exercises are conducted in the chapel each morning. Attendance on these exercises is expected of all students.

### FOUNDERS' DAY

The Trustees have designated the twenty-third day of November, Dr. Curry's natal day, as Founders' Day, with the recommendation that the day be annually observed with appropriate ceremonies.



## COURSES OF STUDY

The work of each student of the School of Expression is arranged after a study of his possibilities and his primary needs. All regular courses include development of mind, body and voice. Also, students from the first, study literature, poetry and art through interpretation and artistic endeavor. They are given studies and contact with people to develop the social and sympathetic instincts. Early in their course students begin work which prepares them for professional attainments. Later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

All regular courses include some studies and experiments in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) Literature and Art; (4) Philosophy of Expression; (5) Professional Work; (6) Special Courses for all needs.

### I

#### Growth and Development

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

The training of co-ordination of voice, body and mind are first assigned as an inductive method of self-study. Oral expression is used as a test of right conditions for creative activity.

In all cases it is the endeavor to secure personal unfoldment to achieve professional attainment.

#### I. Vocal Expression

Vocal Expression or Spoken English centers in the manifestation of the processes of thinking and feeling through natural voice modulations. While words are used as symbols, their direct meaning not only in poetry and literature, but in common conversation, depends upon natural signs of voice modulations. These natural signs are implied in, and necessarily co-ordinated with, symbols or words in all speech. The courses in Vocal Expression begin with attention, observation, discrimination, impression, the establishment of a logical method through conversational form. These are co-ordinated with the more spontaneous actions of being, such as imagination and intensifying the individual feeling.

The Inductive Studies of the courses in Vocal Expression are such as to prevent imitation or a mechanical application of rules, and to lead the student to find the laws of his own being and to become more original, natural and effective.

#### II. The Training of the Voice

The method of Vocal Training proceeds in accordance with psychological principles. The individual impressions are so strengthened as to establish co-ordinate responses in voice conditions, and these are developed by natural exercises. Mechanical and imitative effects of voice are avoided. Individuals are trained according to their own peculiarities. Voice conditions in Vocal Training are made the basis of voice modulations in Vocal Expression.

#### III. Training of the Body

Careful study and development of the conditions of the body are necessary to adequate expression. Special exercises are given for normal ad-

justment and health, and careful distinction is made between ordinary so-called physical training and the harmonic, expressive training of the body. The poise, grace and flexibility of the body receive careful attention. Growth is stimulated by development.

#### IV. Pantomimic Expression

The fundamental character of action as a language is studied. The fact that action is a conditional language, and is necessarily co-ordinated with all right control and uses of the voice, is made the basis of developing higher unity not only in man's three primary languages — words, tones and actions — but in the fuller and more harmonious unfoldment of the activities of being. The character and the specific function of each of these three languages are studied and their true co-ordination and unity developed.

### II

#### Creative Expression

From the beginning, creative work is required of students in conversation, discussions, impersonations, spoken and written literary or dramatic interpretations. Various practical studies or modes of expression for awakening spontaneous energy are associated with all courses.

#### V. Conversations

Students present in conversation or discussions subjects directly connected with their work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

#### VI. Inductive Studies in Expression

Short passages of best literature, interpreted in Spoken English by students in order to stimulate creative thinking.

Courses: 1. Reading. 2. Transitions in Expression. 3. Harmonic Studies. 4. Pantomimic and Dramatic Illustrations. (See also Courses in Speaking.)

#### VII. Vocal Interpretation of Literature

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' aims, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage further study.

#### VIII. Written Expression

Written English is co-ordinated with Spoken English. Students are required to write to distinguish the differences in style.

### III

#### Literature and Art

In addition to preceding work for personal development and creative activity in conversations, speaking and renditions of literature, various phases of literature and art are studied as records of the ideals of the race.

### IX. Literature

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation of the masterpieces, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

### X. Creative Study of Literature

1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 7. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

### IV

#### Philosophy of Expression

The universal characteristics of expression in nature are carefully studied as the foundation of all artistic representations or manifestations. The studies aim to broaden the student's knowledge of life; to deepen his own experiences; to lead him to greater use of instincts and to realize the character and dignity of his work.

### V

#### Professional Attainment

Thorough training for harmonious development of mind, body and voice is arranged for each student, no matter what the profession. Many persons decide upon a profession too early and without understanding their possibilities. The School aims first to develop mental and spiritual possibilities and then endeavors to secure a wise decision as to life work.

At first students are expected to practice certain work along all branches. Every student is expected to converse, tell stories, recite, and act to understand something of all art. This is the best help for preparation. After the decision is made upon one art, then the students are arranged in classes according to the professional aim.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School.

### XI. Public Speaking

#### (Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory, and to develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

## **XII. Methods of Teaching**

(Teachers' Diploma)

This course discusses the method of teaching Vocal Expression, shows the student how to present his technical programs, furnishes him with bibliography on all forms of Expression and gives him practical experience in presenting the subject to the class.

## **XIII. Artistic Languages**

(Public Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Life and Literature, demands a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means. (Natural languages of Voice and Body.)

## **XIV. Dramatic Artists**

(Dramatic Artists' Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student through technique is unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year, with and without costumes.

## **XV. Plays and Play Production**

This course is devoted to the thorough and complete technical study of the drama and its production. Constant rehearsals with searching criticisms and performances before audiences composed of people of culture offer ample opportunity for dramatic unfoldment.

## **XVI**

The following courses are given in lectures by Professor Rogers:

History and Technique of English and American Drama.

Contemporary Literature in Europe and America.

The Modern Novel and Great Books.

## **XVII. Department of Physical Training**

The work of Physical Training in the School of Expression is applied and practical, having for its aim the development of vitality and health, the correction of abnormal conditions and the providing of an adequate means of effective expression through the natural agencies of the body. The course is based on the Swedish or Ling System as demonstrated in this country by the late Baron Nils Posse. It is modified, in order to

secure co-ordination with the principles of harmonic training of "body, mind, and voice," by Dr. S. S. Curry, late President of the School of Expression.

## VI

### Special Departments

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf, — those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

Shell-shocked soldiers carefully diagnosed; their various and individual problems solved from a psychological and physiological standpoint; practical, curative treatment applied. Write for special circular.

#### II. Public School Teachers and Others

Elective courses, Saturday morning, afternoon, and evenings. Write for circular.

#### III. New Course in Home Study

A new course in Home Study limited to those using Dr. Curry's books in teaching will be opened in September. Write for Home Study circular.

#### IV. Evening School

The Evening School is conducted especially for business and professional men and women, three evenings each week. The courses this year have been thoroughly revised. The September Preparatory Course opens September 15 and closes October 17. This course offers training in the fundamentals of expression. The Regular Evening Term opens October 20. The Special Spring Course opens May 11. Special Evening School Circular mailed upon request.

#### V. Children's Classes

In the Junior Department the students are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

## RECITALS

The student's knowledge of literature is tested finally by his recital work. Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. A number of student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## DIPLOMAS

1. General Culture Diploma. — Two years. Requires the mastery of first and second year work. 1200 points.

2. Speakers' Diploma. — Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 1200 points.

3. Public Readers' Diploma. — Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 1400 points.

4. Dramatic Diploma. — Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 1440 points.

5. Teachers' Diploma. — Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A.B. degree, may take the course in two years.) 1800 points.

6. Literature and Expression Diploma. — Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 2400.

## Honorary Diplomas

7. Artistic Diploma. — Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years practical platform experience. Total number of points, 2000.

8. Philosophic Diploma. — Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 2400.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only*. No more than one diploma will be issued to a student in one calendar year.

## SYSTEM OF CREDITS

One Regular School Year, from the first Thursday in October to the first Thursday in May, five days a week, four hours a day.	600 points
Second Year Special Course, first Thursday in October to first Thursday in May	720 points
Public Reader's Course, each year, first Thursday in October to first Thursday in May	600 points
Dramatic Diploma Course, each year, first Thursday in October to first Thursday in May	600 points
Any School of Expression summer term of six weeks	120 points
Credits allowed for previous work in Expression under accredited Schools and teachers, counting to a maximum of 400 points	
Private Lessons with teachers other than School of Expression Graduates will not count for credits.	

## TUITION

Regular group of courses for each school year . . . . .	\$250.00
Second Year Special Course (October to May) . . . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses . . . . .	250.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Fourth year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session . . . . .	30.00 to 50.00
Evening Short Course (10 lessons) . . . . .	15.00
Teacher's Gymnastic Courses (see Special Gymnastic Circular) . . . . .	150.00
Home Study Courses (see Home Study Circular), 12 lessons . . . . .	20.00
Diploma fee . . . . .	5.00
Extra Examinations, each . . . . .	5.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Adjunctive Courses (according to work given) . . . . .	
Summer Terms, six weeks each . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition, payable on application, \$10. Two-thirds on registration day; remaining one-third payable January 7.

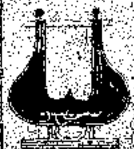
Tuition is not subject to return or deduction.

Application fee for Dormitory, payable in advance, \$15.

# SCHOOL OF EXPRESSION



COPLEY  
SQUARE  
BOSTON

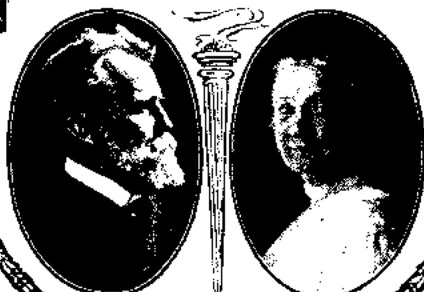




# EXPRESSION

OFFICIAL ORGAN  
OF THE

SCHOOL OF EXPRESSION



FOUNDERS

SAMUEL SILAS  
CURRY

ANNA BARIGHT  
CURRY

## ANNUAL CATALOGUE

1925-1926

Volume XXXI

No. 3

JUNE, 1925

Pierce Building, Copley Square  
12 Huntington Ave., Boston, Mass.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second-Class matter. Act of July 16, 1894.  
Printed in the United States of America



# TABLE OF CONTENTS

	Page
Alumni Association, Boston . . . . .	6
Attendance . . . . .	22
Board and Home for Students . . . . .	23
Calendar . . . . .	4
Corporation, The . . . . .	5
Corrective Speech . . . . .	19
Courses of Study . . . . .	11
Credits, System of . . . . .	24
Diplomas . . . . .	23
Entrance Requirements . . . . .	22
Evening Classes . . . . .	19
Expenses and Fees . . . . .	25
Faculty . . . . .	7
History of School: Its Purpose . . . . .	8
Junior Department . . . . .	20
Loan Scholarships . . . . .	9
Physical Training . . . . .	19
Public School Teachers' Courses . . . . .	19
Readers' and Speakers' Bureau . . . . .	23
Recitals . . . . .	20
Religious Life of Students . . . . .	23
September Preparatory Term . . . . .	20
Students, 1923-24 . . . . .	26
Students, 1924-25 . . . . .	29
Summer Session . . . . .	20
Trustees, Board of . . . . .	6

## **CALENDAR, 1925-26**

Sept. 1	September Preparatory Term opens
Sept. 14	Preparatory Evening Session opens
Sept. 29	Regular Preparatory Term closes
Sept. 30	Registration for Regular Year
Sept. 30	Examinations for Advanced Standing
Oct. 1	Opening of Regular Year
Oct. 3	Saturday Courses begin
Oct. 12	Columbus Day (holiday)
Oct. 19	Regular Evening Session opens
Nov. 23	Founders' Day
Nov. 26	Thanksgiving Day (holiday)
Dec. 19 to Jan. 4 (inclusive)	Christmas Recess
Jan. 5	Reopening after Christmas
Jan. 12-16	First semester examinations
Jan. 19	Second semester opens
Feb. 22	Washington's Birthday (holiday)
Apr. 19	Patriots' Day (holiday)
Apr. 2-5 (inclusive)	Easter Recess
May 3	Special Evening Spring Course opens
Apr. 1 to May 6	Graduating Recitals
May 2	Baccalaureate Sunday
May 5	Annual Banquet
May 6	Commencement Exercises

## **Summer Sessions, 1926**

Boston Dramatic Term	May 10 to June 18 (6 weeks)
Texas (Ft. Worth) Term	June 7 to July 16 (6 weeks)
Asheville (N. C.) Term	June 21 to July 30 (6 weeks)
Boston July Term	June 21 to July 30 (6 weeks)
Boston August Term	August 2 to August 27 (4 weeks)

## **Winter Term, 1926-27**

Sept. 7	September Preparatory Term (4 weeks)
Oct. 7	Opening of Regular Year

## THE CORPORATION

## Officers

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*Vice-President*, Robert Watson, M.A., Ph.D., D.D., LL.D.  
*Clerk*, Florence L. Preble.  
*Treasurer*, Alan L. Blacklock.

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 Charles A. Reese, *Brookline, Massachusetts*  
 Grosvenor M. Robinson, *Lewiston, Maine*  
 Joseph N. Rodeheaver, Ph.D., *Chicago, Illinois*  
 Alfred Jenkins Shriver, *Baltimore, Maryland*

## SCHOOL OF EXPRESSION

Mrs. Isabella Taylor, *Brookline, Massachusetts*  
 Edward A. Thompson, *Roxbury, Massachusetts*  
 Mrs. Grace Metcalf Trimble, *Pittsburgh, Pennsylvania*  
 Rev. Robert Watson, *Boston, Massachusetts*  
 Francis Call Woodman, *Boston, Massachusetts*

## BOARD OF TRUSTEES

## Term expiring in 1926

H. H. Clayton  
 Rev. J. Russell Gaar  
 Mrs. Maud Williams Hale  
 Mrs. Josephine Etter Holmes  
 Francis Call Woodman

## Term expiring in 1927

William Frederic Berry  
 Rev. Alan L. Blacklock  
 Mrs. Lauretta M. Bruce  
 Miss Carrie Davis  
 Miss Emma L. Huse

## Term expiring in 1928

J. Stanley Durkee  
 Mrs. Elizabeth Parker Hunt  
 Miss Florence L. Preble  
 Charles A. Reese  
 Rev. Robert Watson

## BOSTON ALUMNI ASSOCIATION

At the annual meeting of the Alumni Association of the School, held May 7, at the studios of the School, the following officers were elected:

*President* — Mrs. Elizabeth Parker Hunt.

*Vice-President* — Edward A. Thompson.

*Recording Secretary* — Miss Florence L. Preble.

*Corresponding Secretary* — Miss Catherine E. McGaffigan, 6 Willis Street, Dorchester, Mass.

*Treasurer* — Rev. Alan L. Blacklock.

*Executive Committee* — Officers and Miss Carrie Davis, Mrs. Ida Foster Underwood, Mrs. Lauretta M. Bruce, Miss Eleanor Widger, Miss Mary F. Finneran, William Frederic Berry.

## ALUMNI ACTIVITIES

In Washington, D. C., "The Washington Curry Club of the Fine Arts" has been formed, and it is hoped that similar clubs may be formed all over the country. The President of the Washington Club is Mr. Edwin N. C. Barnes, Thomson School, Washington, D. C.

As this catalogue goes to press, announcement comes of the organization of "The Curry Centre of Chicago," with Rev. Charles E. Williams, St. George's Episcopal Church, as President.

## ADMINISTRATION

*President*, J. Stanley Durkee  
*Vice-President*, Robert Watson  
*Secretary to President* — Ione A. Howard  
*Secretary* — Elsie V. MacQuarrie  
*Personnel Officer* — Anne Tillery Renshaw

## FACULTY

Binney Gunnison (A.B., Harvard University: Philosophic Diploma, School of Expression, 1907). Acting Dean.  
Clare Dudley Buck (Philosophic Diploma, Organic Gymnastic Certificate, School of Expression, 1916).  
Edward Abner Thompson (A.M., Boston College: Artistic Diploma, School of Expression, 1914).  
Eliza Josephine Harwood (A.B., Woman's College, Kent's Hill: Philosophic Diploma, School of Expression, 1924).  
Robert Emmons Rogers (A.M., Harvard University. Assistant Professor of English and History, Massachusetts Institute of Technology).  
Mary Frances Finneran (Teacher's Diploma, School of Expression, 1919).  
Ethel Priscilla Potter (A.B., Wellesley College: Teacher's Diploma, School of Expression, 1916).  
Edith Margaret Smaill (General Culture Diploma, School of Expression, 1906. Assistant Professor of Reading and Speaking, Wellesley College).  
Mary Wilkinson Wadsworth (Teacher's Diploma, School of Expression, 1897).  
Domis Plugge (Teacher's Diploma, School of Expression, 1922). Director of Evening Classes.  
Judith Plummer Huntington (Teacher's Diploma, School of Expression, 1893). Corrective Work.  
Pearl Griffith (A.B., Boston University, 1925: General Culture Diploma, Organic Gymnastic Certificate, School of Expression, 1922). Director, Junior Department.

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Marcia L. Dearborn, Accompanist.

## LECTURERS AND READERS

Malvina Bennett, M.A. (formerly head of the Department of Reading and Speaking, Wellesley College, Wellesley, Mass.)  
Josephine Etter Holmes (Artistic Diploma, School of Expression, 1908).  
Elizabeth Parker Hunt, M.A. (General Culture Diploma, School of Expression, 1908. Head of the Department of Reading and Speaking, Wellesley College).  
Edith W. Moses, M.A. (Philosophic Diploma, School of Expression, 1908. Member of the Department of Reading and Speaking, Wellesley College).

## THE SCHOOL OF EXPRESSION

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant: to stimulate the imagination and power of creative thinking, to cultivate the habit of self-confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

It is the business of the School of Expression to train teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and to furnish opportunities for culture and self-improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of Teaching Expression, Dramatic Art, Platform Art, and General Culture.

The School of Expression was established originally for experiment and research in the Speech Arts, and it is to years of original experiment and patient practice in those arts that the School of Expression owes its significance and standing.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking.

Teachers of English in high and normal schools find the courses in Story-Telling and Public Speaking exceptionally helpful. The approach to both these courses is through conversation, and the study of conversational form. The work in Public Speaking, as in all other departments of the School, is based on thinking, and the laws of development in creative thinking, as expressed in written and vocal form, are carefully studied in these courses.

The work in Story-Telling is simple, direct, and self-expressive. The narrative spirit in literature is studied from its earliest literary expression in myths, folklore and allegory to the modern novel and the short story. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, and to enter critically into the intricacies of etymology and metre; it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows — that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

The founders aimed to secure the adoption of adequate methods for the development of expression, and to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.



## HISTORY

Boston University, at its foundation in 1872, organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on the work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Later, an institution known as the Boston College of Oratory was organized. Still later these three institutions were combined, and in 1884, with the co-operation of literary men and educators, the School was established as an independent institution. In its early days, the School had among its friends such men as Rev. Phillips Brooks, D.D., J. T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

In 1888, the School was incorporated under the laws of Massachusetts under the name of "School of Expression," for the purpose, as expressed in its charter, "of establishing and endowing a School for training the voice, body and mind, in all forms of expression; furnishing special training for teachers, readers, speakers, and others; developing the artistic nature, correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression."

The incorporators were Hon. Eustace C. Fitz, Col. Charles Fairchild, Hon. J. W. Dickenson, Dana Estes, W. B. Closson, Ex-Gov. Alexander H. Rice, J. T. Duryea, Rev. Willis P. Odell, D.D., Ph.D., Samuel Silas Curry, Ph.D., Hon. Edmund H. Bennett, and J. W. Churchill.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1923, was a severe blow to the School, but the Trustees and Officers rallied to its support.

With the election of Dr. J. Stanley Durkee as President in November, 1924, the School comes under the control of the alumni who are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

## LOAN SCHOLARSHIPS

To be applied on tuition and to be repaid within a reasonable time.

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10)

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of .....

..... dollars

for the purpose of .....

.....

.....

.....

Signed,

## DESCRIPTION OF COURSES

[Dr. Gurry's text books are used as a basis for all courses.]

## I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

1. **Logical Thinking in Reading.** — Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

2. **Imaginative Thinking in Reading.** — Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

3. **Imaginative and Dramatic Thinking.** — Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

## II. Training of Voice. Diction

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

4. **Conditions of Voice.** — The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]

5. **Voice and Diction.** — Diction, as used in connection with Vocal Expression, is the study of speech organs and their function in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful atten-

tion to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**6. Phonetics. — Corrective Speech.** — Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**7. Principles of Vocal Training.** — Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**8. Resonance and Flexibility of Voice.** — Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**9. Dramatic Modulations of Voice.** — Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

### III. Harmonic Training of Body

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**10. Relaxing and Reorganizing Movements.** — Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**11. Ease and Freedom.** — Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**12. Rhythmical Balance Movements.** — Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### IV. Emotional Response of Body. Pantomimic Training

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**13. Life Study.** — The student is trained to observe and represent people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic thinking. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year.]

**14. Pantomimic Training.** — A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**15. Pantomimic Expression. — Character Study.** — This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression, — the interpretation of character. [Third Year.]

#### V. Literary Interpretation. Public Reading

The story was among the first steps in the development of literature. It was no doubt one of the first representations of life. By it a group of people could enter sympathetically and imaginatively into the apprehension of each other's lives. That is, enter into sympathetic understanding of the deeds and experiences of human beings. The story is the simplest, most expressive means by which one can influence another. To read or tell a story well requires imagination and sympathy. The story is a part of life. The reader must so identify himself with each event that every scene shall live and every event move.

To tell a story well is the foundation of all public reading, public speaking and acting.

**16. Story Telling.** — Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**17. Narrative Poetry.** — The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**18. Platform Reading.** — Platform presentations by the student of different forms of literature. The student learns to adapt the platform form to literary form. He begins with the story and the one-act play. [First Year.]

**19. Public Reading.** — Progression from the first year training. Training of the student to present entire programs. Study of student's relation; not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**20. Public Reading: Drama.** — This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It trains the student to interpret from memory or from the reading stand. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**21. Lecture-Readings: Browning and Contemporary Poets.** — A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and other poets of the period, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**22. Public Reading: Method.** — Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

*The following three courses are correlated with the lecture courses under the same titles in Group VIII:*

**39. English and American Drama: Platform Interpretations.**

**41. Contemporary Literature in Europe and America: Interpretations.** — Studies for platform presentation of the writings of English and Continental authors since 1890, who have greatly influenced the younger generation in the various fields of drama, poetry and prose fiction. Studies from American authors of the last twenty years. [Second and Third Years.]

**43. The Modern Novel: Interpretations.** — Studies of the work of leading English and American novelists of the eighteenth and nineteenth centuries. A course in the platform interpretation of the Novel form. [Third Year.]

## VI. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**23. Dramatic Thinking.** — Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression — words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of the persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**24. One-Act Plays: Rehearsal.** — Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**25. Dramatic Rehearsal: Shakespeare.** — *Midsummer Night's Dream*. Application of principles studied in Course 26. [Second Year.]

**26. Dramatic Thinking: Shakespeare.** — A progression from the first year which centres on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**27. Modern Drama: Rehearsal.** — A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up rehearsal and all things which go to make a successful public presentation. [Second Year.]

**28. Play Production.** — Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**29. Modern Drama: Rehearsal.** — A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**30. Stage Art.** — A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

## VII. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**31. Extemporaneous Speaking: Group Discussion.** — Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [Second Year.]

**32. Extemporaneous Speaking: Contemporary Affairs.** — A laboratory course. [Second Year.]

**33. Forms of Public Address.** — Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**34. Argumentation and Debating.** [Third Year.]

## VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and second,

by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**35. Written Composition.** — Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**36. Outline History of English Literature.** — A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**37. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers. Correlated courses in literary interpretation are given in Group V.*

**38. History and Technique of English and American Drama.** — This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic work done by the past generation in the chief well-marked forms — as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second and Third Years.]

**39. English and American Drama: Platform Interpretations.** (See Group V.)

**40. Contemporary Literature in Europe and America.** — Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war, such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Rolland, in France; Nietzsche, Haupt-



mann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez in Spain; Dostoievsky, Andreev, Tolstoy, Chekhov in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**41. Contemporary Literature in Europe and America: Interpretations.** (See Group V.)

**42. The Modern Novel.** — This course is not so much a survey course in the history of the novel as an attempt to give the students some idea of the rich material for their professional work to be found in the novels of the last century by both English and American authors. The foundations and the background will be sufficient for the purpose of a cultural course, but the emphasis will be upon a critical study of the various forms and tempers of the novel, resulting from the author's individual genius, to bring out the characteristics, dramatic, lyrical, narrative, etc., which make the novel quite as suitable material for interpretation as the play or the poem. Students will be expected to do as much outside reading as their time will allow.

Fully half the course will be given to the English novel, including a brief sketch of its origins and allied forms, followed by some consideration of the masters of the eighteenth century: Goldsmith, Fielding, Sterne, etc. Chief emphasis will naturally be placed on the great novelists of the nineteenth century: Scott, Jane Austen, Dickens, Thackeray, George Eliot, Trollope, Reade and Collins and lesser figures; then the modern writers, Meredith and Hardy, George Moore, Wells and Galsworthy, Conrad and Bennett will be discussed. Of the American novelists Hawthorne, Mark Twain, W. D. Howells and Frank Norris, and some of the so-called "'sectional' writers will be taken up. [Third Year.]

**43. The Modern Novel: Interpretations.** (See Group V.)

**44. Methods of Teaching Vocal Expression.** [Third Year.]

## A TABULAR VIEW OF COURSES FOR 1925-26

## I. Vocal Expression

- First Year.* Logical Thinking in Reading.  
*Second Year.* Imaginative Thinking in Reading.  
*Third Year.* Imaginative and Dramatic Thinking.

## II. Training of Voice. Diction

- First Year.* Conditions of Voice. Physiology of Voice. Voice and Diction. Phonetics. Corrective Speech.  
*Second Year.* Principles of Vocal Training.  
*Third Year.* Resonance and Flexibility of Voice. Dramatic Modulations of Voice.

## III. Harmonic Training of Body

- First Year.* Relaxing and Reorganizing Movements.  
*Second Year.* Ease and Freedom.  
*Third Year.* Rhythmical Balance Movements.

## IV. Emotional Response of Body. Pantomimic Training

- First Year.* Life Study.  
*Second Year.* Pantomimic Training.  
*Third Year.* Character Study.

## V. Literary Interpretation. Public Reading

- First Year.* Story Telling. Narrative Poetry. Platform Reading.  
*Second Year.* Story Telling. Public Reading.  
*Third Year.* Public Reading. Drama. Lecture-Readings: Browning and Contemporary Poets. Public Reading: Method.

(In the second and third years, the following courses are correlated with the lecture courses under the same titles in Group VIII: English and American Drama: Platform Interpretations. Contemporary Literature in Europe and America: Interpretations. The Modern Novel: Interpretations.)

## VI. Dramatic Interpretation: Play Production

- First Year.* Dramatic Thinking. One-Act Plays: Rehearsal.  
*Second Year.* Dramatic Rehearsal: Shakespeare. Dramatic Thinking: Shakespeare. Modern Drama: Rehearsal. Play Production.  
*Third Year.* Modern Drama: Rehearsal. Stage Art.

## VII. Public Speaking. Oratory

- Second Year.* Extemporaneous Speaking: Group Discussion. Extemporaneous Speaking: Contemporary Affairs.  
*Third Year.* Forms of Public Address. Argumentation and Debating.

## VIII. Literary History and Criticism

- First Year.* Written Composition. Outline History of English Literature.  
*Second Year.* Shakespeare's Life and Art.

- Second and Third Years.* History and Technique of English and American Drama. English and American Drama: Platform Interpretations. Contemporary Literature in Europe and America. Contemporary Literature in Europe and America: Interpretations.
- Third Year.* The Modern Novel. The Modern Novel: Interpretations. Methods of Teaching Vocal Expression.

### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf, — those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

#### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit is given by the School of Education, Boston University, for courses taken. Write for circular.

#### III. Physical Training

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching, supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) Aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

#### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, three evenings each week. The courses this year have been thoroughly revised. The September Preparatory Course opens September 14 and closes October 16. This course offers training in the fundamentals of expression. The Regular Evening Term opens October 19. The Special Spring Course opens May 3. Special Evening School Circular mailed upon request.

### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

### VI. The Summer Session

The 1925 Summer Terms of the School of Expression, under the supervision of Professor William H. Greaves, are as follows:

Boston Dramatic Term, May 11 to June 20. Miss Ethel Priscilla Potter, Director.

Texas (Ft. Worth) Term, at the Texas Christian University, June 8 to July 17. Professor Lewis D. Fallis, Director.

Asheville (N. C.) Term, June 22 to July 31. Mrs. Anne Tillery Renshaw, Director.

Boston July Term, June 22 to July 31. Professor William H. Greaves, Director.

Boston August Term, August 3 to August 28. Miss Edith Margaret Smail, Director.

(Circulars of all terms sent upon request.)

The 1926 Summer Terms of the School of Expression will be as follows:

Boston Dramatic Term, May 10 to June 18.

Texas (Ft. Worth) Term, June 7 to July 16.

Asheville (N. C.) Term, June 21 to July 30.

Boston July Term, June 21 to July 30.

Boston August Term, August 2 to August 27.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding diplomas inferior to the Teacher's Diploma can secure the Teacher's Diploma by taking the necessary work in summer terms.

### VII. The September Preparatory Term

September 1, 1925 (Four Weeks)

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Standing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.

### RECITALS

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## THURSDAY EVENING RECITALS

1924

- September 9 "Peggy" *Rachel Crother*  
 Flora Haviland McGrath
- September 12 "Billy Smith" *Will Kenyon*  
 "Judith" *Mrs. Bassett*  
 Elizabeth M. Taber
- October 16 A Reading from Walter de la Mare  
 Elizabeth Parker Hunt
- October 23 "The Everlasting Mercy" *Masefield*  
 Belford Forrest
- December 4 "Disraeli" *Louis N. Parker*  
 Edward A. Thompson

1925

- January 29 "Tale of Two Cities" *Charles Dickens*  
 Binney Gunnison
- February 5 Student Lyric Recital
- February 12 Lecture on Browning  
 J. Stanley Durkee
- February 19 Short Story Recital  
 Claudia Potter
- February 26 "As You Like It" *Shakespeare*  
 Bertha Everett Morgan
- March 5 "Vanishing Types of Negro Life"  
 Edith W. Moses
- March 12 Dramatic Recital — Miscellaneous Readings  
 Charles M. D. Sparrow, Dramatic Director  
 One-Act Play "A Domestic Problem" *Lechmere Worrall*  
 (Produced under the stage management of Lula Wyly)
- March 19 An Evening of Plays by Students  
 Mr. Sparrow, Director  
 "The Golden Doom" *Lord Dunsany*  
 (Produced under the stage management of Salyee Engel and  
 Bertha Williams)  
 Scene from "The Devil's Disciple" *G. Bernard Shaw*  
 (Produced under the stage management of Frances Clayton)  
 Scene from "King Lear" *Shakespeare*  
 (Produced under the stage management of Philip Gory)
- March 26 Dramatic Interpretations of "Sister Beatrice" and "A Bill  
 of Divorcement"  
 A Group of "Habitant" poems  
 Edith Margaret Smail

April	2	An original arrangement of "A Connecticut Yankee in King Arthur's Court" Florence Andrew	Mark Twain
May	5	An Evening of Plays by the Students Mr. Sparrow, Director "Sir David Wears a Crown" "The Boy Will" Rehearsal Scene from "The Critic"	Stuart Walker Robert Emmons Rogers R. Brinsley Sheridan

## GENERAL INFORMATION

### REGARDING ENTRANCE

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualification from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**— Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given September 30th.

### CLASS ATTENDANCE

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A careful record of attendance will be kept and all lost lessons must be made up by private lessons unless excused by the Dean.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### RELIGIOUS LIFE

The School of Expression admits both men and women. It is non-denominational and non-sectarian, and its work is distinctly Christian, drawing its students from all faiths.

It aims to create and cultivate the atmosphere of a well regulated Christian home. Devotional exercises are conducted each morning. Attendance on these exercises is required of all students.

### BOARD AND HOME

The students' residence is open throughout the year. Students who cannot be accommodated in the house will be assigned to private homes of other quarters approved by the School. In making application to the office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a home without consulting the office.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year upwards of one hundred assignments of undergraduate readers and "play groups" have been made.

### DIPLOMAS

1. General Culture Diploma. — Two years. Requires the mastery of first and second year work. 1200 points.

2. Speakers' Diploma. — Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 1200 points.

3. Public Readers' Diploma. — Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 1400 points.

4. Dramatic Diploma. — Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 1440 points.

5. Teachers' Diploma. — Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A.B. degree, may take the course in two years.) 1800 points.

6. Literature and Expression Diploma. — Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 2400.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a diploma inferior to Teacher's Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

### Honorary Diplomas

7. Artistic Diploma. — Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 2000.

8. Philosophic Diploma. — Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 2400.

### SYSTEM OF CREDITS

**The Unit of Work and Credit** is the class hour. Each class hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Thursday in October to the first Thursday in May, five days a week, four hours a day. 600 points  
Second Year Special Course, first Thursday in October to first Thursday in May. 720 points

Public Reader's Course, each year, first Thursday in October to first Thursday in May. 600 points

Dramatic Diploma Course, each year, first Thursday in October to first Thursday in May. 600 points

Any School of Expression summer term of six weeks. 120 points

Any School of Expression summer term of four weeks. 80 points

Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of 400 points.

Private lessons with teachers other than School of Expression Graduates may count for credits on a one-third basis.

Students must be recommended for graduation by the faculty. Number of points do not necessarily mean graduation.



## EXPENSES AND FEES

Regular group of courses for each school year . . . . .	\$250.00
Second Year Special Course (October to May) . . . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) . . . . .	300.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session (each course, two semesters) . . . . .	14.00
Evening Short Term (10 lessons) . . . . .	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) . . . . .	150.00
Diploma fee . . . . .	5.00
Extra Examinations, each . . . . .	5.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Adjunctive Courses (according to work given). . . . .	
Summer Terms, six weeks each . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who comes through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition, payable on application, \$10. Two-thirds on registration day; remaining one-third payable January 5.

Tuition is not subject to return or deduction.

Application fee for Students' Residence, payable in advance, \$15.

Address all communications to

## THE SCHOOL OF EXPRESSION (CURRY)

301 Pierce Bldg., Copley Square

Boston, Massachusetts

## STUDENTS, 1923-1924

Post Graduate and Fourth  
Year Students

Buist, Ida Robbins,\* Greenville, S. C.  
 Gow, Miriam Davenport,\* Medford, Mass.  
 Plummer, Jane,\* Washington, D. C.  
 Potter, Claudia\* (A.B., Mt. Holyoke Coll.),  
 Holyoke, Mass.  
 Ross, Veronica Elizabeth,\* Montreal, P. Q.

## Third Year Class

Andrew, Florence, Cambridge, Mass.  
 Baker, Edith Sumner† (B.A., Wellesley),  
 Hyannis, Mass.  
 Blacklock, Alan LeRoy, Glenburnie, Ontario.  
 Burnham, Edythe Harriet, Digby, N. S.  
 Chipley, Jessie Imogene, Washington, D. C.  
 Colvin, Louise E., Bristol Highlands, R. I.  
 Corley, Mary (A.B., Meridian Coll.), Boaz,  
 Ala.  
 Doten, Ethel Verne, Boston, Mass.  
 Duff, Theresa† (A.B., Baylor Coll.), Brecken-  
 ridge, Texas.  
 Duncan, Edna, Paris, Texas.  
 Flynt, Dewene, Mineola, Texas.  
 Glenn, Elizabeth E. Lumpkin,\* Asheville,  
 N. C.  
 Griffith, Pearl,\* Watertown, Mass.  
 Hatch, Ruth E.,\* Salem, Mass.  
 Herren, Nanon Lee,\* Topeka, Kans.  
 Hoffinger, Agnes Ruth, St. Louis, Mo.  
 Hollingsworth, Mary Cole, Strang, Okla.  
 Hurd, Volney Dalton, Boston, Mass.  
 Lambert, Joseph Hamilton (A.B.), Dallas,  
 Texas.  
 Mahon, Dorothy\* (A.B., Greenville Woman's  
 Coll.), Greenville, S. C.  
 Marion, Evelyn,\* Elizabethtown, Ky.  
 McMichael, Margaret,\* Grand Cane, La.  
 Miller, M. Oclo (B.S., Mo. State Univ.),  
 Kansas City, Mo.  
 Padwick, Catherine Violet,\* Toronto, Ont.  
 Raatikainen, Vieno, Thomaston, Me.  
 Robinson, Lena Palmer,\* Gostine, Texas.  
 Rosenberg, Blanche Brin,\* Greenwood, S. C.  
 Scheuer, Marjorie Somers, Brookline, Mass.  
 Schofield, Rebecca Young,\* Austin, Texas.  
 Senon, Robert F., O.S.D. (M.A.), Los An-  
 gles, Calif.  
 Shirriff, Muriel,\* Regina, Sask.  
 Shuford, Kathryn,\* Gastonia, N. C.  
 Smith, Bessie Jenkins (Ph.B., Univ. of Wis-  
 consin), Milwaukee, Wis.  
 Smith, Irene Olmstead, Newtonville, Mass.  
 Teague, Mary Bertha, Deport, Texas.  
 Vance, Mercer Bailey, Clinton, S. C.

## Second Year Special Class

Blouin, Margaret Alice (A.B., Bates Coll.),  
 Lewiston, Me.  
 Brunnquell, Ruth, Milwaukee, Wis.  
 Crow, Edna, Eureka Springs, Ark.

\* Advanced work taken in residence and in summer terms.

† Died March 14, 1925.

Edgeworth, Patricia, Asheville, N. C.  
 Foxhall, Emma, Memphis, Texas.  
 Gray, Marguerite, Columbus, Ohio.  
 Green, Gertrude Irene, Medford, Mass.  
 Greene, Beatrice Wilhelmine, Fitchburg,  
 Mass.  
 Hall, Maurine, Clarksville, Texas.  
 Hargadon, Vivian, Bay City, Mich.  
 Lindenmuth, Helen, Germantown, Ohio.  
 McNeely, Mary Helen (B.S., Texas Woman's  
 Coll.), Memphis, Texas.  
 Perla, Rebecca Cushman, Boston, Mass.  
 Ray, Gladys Beall, Whitewright, Texas.  
 Schaaf, Edna Gay, Cardington, Ohio.

## Second Year Elective Class

Badgley, Rose Lucile, Birmingham, Ala.  
 Bounds, Mattie (A.B., Univ. of Texas),  
 Wortham, Texas.  
 Cann, Lois Josephine, Brewton, Ala.  
 Lundman, Alma Tress (A.B., Huron Coll.,  
 So. Dak.), Grotton, So. Dak.  
 Lyon, Wilma, Shreveport, La.  
 Rabbitt, John Joseph, Salem, Mass.  
 Shutterly, Rellavere, Indianapolis, Ind.

## Second Year Class

Clayton, Frances Lindley, Canton, Mass.  
 Engel, Salyee Charlotte, Baltimore, Md.  
 Fagan, Frances F., Boston, Mass.  
 Gardner, Frances E. L., Winthrop, Mass.  
 Griffith, Lillian Mabel, Watertown, Mass.  
 Rhea, Hester Ann, Arlington, Nebr.  
 Williams, Bertha, Taunton, Mass.

## First Year Class

Anness, Marion L., Newton Highlands, Mass.  
 Beardsley, Mildred Florence, Auburndale,  
 Mass.  
 Berman, Bessie, Providence, R. I.  
 Blistein, Lillian Vivian, Providence, R. I.  
 Bloomberg, Frances Gertrude, Chelsea, Mass.  
 Brown, Howard J., Hamlet, N. C.  
 Eddy, Alice Gertrude, Jericho, Vt.  
 Gaar, J. Russell (A.B., Westminster Coll.;  
 B.D., Westminster Theol. Sem.), Hagers-  
 town, Md.  
 Gory, Philip Arnold, Providence, R. I.  
 Green, Marian Elizabeth, Saginaw, Mich.  
 Hall, Helen Mae, Bryan, Ohio.  
 Haurfin, Breta, Wakefield, Mass.  
 Hicks, Mary Whittaker, Newton Centre,  
 Mass.  
 Hood, Inez Pearl, Elkhart, Ind.  
 Hummon, Ina Mae, Carmangay, Alta.  
 James, Agnes Hamilton (A.B., Univ. of Cin-  
 cinnati), Tiffin, Ohio.  
 Landsberger, Dorothy Sylvia, New York,  
 N. Y.  
 Leichtman, Lucille, Hazelton, Pa.  
 Love, Jennie, Huntington, W. Va.  
 Maynard, Muriel W., Somerville, Mass.

McCarthy, Grace Newman, Auburndale, Mass.

Pierce, Rev. Walter C., Waverley, Mass.

Pressler, Frances E., Utica, N. Y.

Test, Dorothy Elizabeth, Asheville, N. C.

Ulen, Lena, Portland, Ore.

Weinberg, Pearle P., Providence, R. I.

## Summer and Special Students — 1923

Adams, Hartwell Borden (A.B., Williams Coll.), Fall River, Mass.

Adrian, Charlie Vann, Denison, Texas.

Alexander, Esther M., Boston, Mass.

Allen, Marion, Ft. Worth, Texas.

Ammerman, Helen, Cleveland, Ohio.

Anderson, Kathryn Delwyn, Lamesa, Texas.

Bailey, Mattie, Rockport, Texas.

Barrett, Thomas John (A.B., Mt. St. Mary's Coll.), Troy, N. Y.

Barrow, Flora (A.B., Woman's Coll., Texas), Abilene, Texas.

Barstow, Edwin, Boston, Mass.

Beck, Crescentia, Winthrop, Mass.

Beddingfield, Mary Effie, Cadwell, Ga.

Bennett, Mrs. Homer, Dallas, Texas.

Biney, Marian, Brookline, Mass.

Bird, Pauline, Haslam, Texas.

Black, Sybil (A.B., Texas Christian Univ.), Ft. Worth, Texas.

Blackmer, Eleanor, Needham, Mass.

Blume, Florence S., Bryantville, Mass.

Brady, James, Malden, Mass.

Braselt, Annie Lee, Weatherford, Texas.

Braselt, Mrs. William H., Paris, Texas.

Briggs, Gladys Furber, Somerville, Mass.

Brown, Virginia Belle, Dallas, Texas.

Bryant, Elizabeth M., Brookline, Mass.

Bryning, O. C., M.D., Boston, Mass.

Campbell, Nina Blanch, Topeka, Kans.

Campbell, Odie, Paducah, Texas.

Carlisle, Myrtle Paine, Montello, Mass.

Carpenter, Mamie Louise Verda, Hamlin, Texas.

Carr, Marion Louise, Malden, Mass.

Carter, Edna, Malden, Mass.

Casper, Fannie Maye, Raymond, Miss.

Caton, Mrs. A. C., Cambridge, Mass.

Chalifoux, Marion Corinne, Jamaica Plain, Mass.

Clogett, Mary Walker, Centerville, Tenn.

Clarke, Helen Gertrude, W. Somerville, Mass.

Conder, Mary Ruth, Asheville, N. C.

Cooper, Mary T. (M.A., Univ. of Texas), Abilene, Texas.

Crabtree, Ora, Nashville, Tenn.

Crane, Olatia (A.M., Univ. of Texas), Dallas, Texas.

Crowley, Anna Mary, Dorchester, Mass.

Cummings, Mary B., Dorchester, Mass.

Dane, Marcia W. A., Lexington, Mass.

Dancy, George Gertrude, Brownsville, Texas.

Deighton, Marion Elizabeth, Arlington, Mass.

Dixon, Alfred, Dorchester, Mass.

Dixon, Laura A., Dorchester, Mass.

Doer, Virginia Lelia, Watertown, Mass.

Donovan, Sarah E., Lynn, Mass.

Duncan, Maude Olivia, Meridian, Texas.

Ellis, Agnes, Chattanooga, Tenn.

Elson, Mary H., Waverley, Mass.

Engler, Hazel M., Mansfield, Mass.

Erwin, Mary Katherine, Graham, Texas.

Espey, Alberta F., No. Andover, Mass.

Estabrook, Nellie Louise, Westminster, Mass.

Evans, Emma (A.B., Simmons Coll.), East Las Vegas, New Mex.

Farnham, Mabel, Nashville, Tenn.

Faust, Irving, Dallas, Texas.

Fishel, Mamie V. (B.S., Meridian Coll.), Meridian, Miss.

Fisher, Dorothy Magarette, Detroit, Texas.

Flashman, Helen, Boston, Mass.

Fletcher, Nellie, New York, N. Y.

Flint, Bernice E., Medford, Mass.

Flynt, Lina, Pelham, Ga.

Forbush, Emily M., Needham, Mass.

Foye, Catherine Margaret, Brookline, Mass.

Frank, Ruth Helen, Columbus, Ohio.

Fuller, Jessie Ethelyn, Boston, Mass.

Fulton, Leah M., Waverley, Mass.

Gittleman, Minnie, Allston, Mass.

Glenn, Ann Dudley Lumpkin, Asheville, N. C.

Glenn, William Wallace Lumpkin, Asheville, N. C.

Goff, Ione, Mena, Ark.

Graf, Imogen Farnum (A.B., Bates Coll.), Lexington, Mass.

Grammar, Norma Rutledge (A.B., Texas Woman's Coll.), Ft. Worth, Texas.

Gray, Norma Leona, Roscoe, Texas.

Gray, Sara Wheeler, Ft. Henry, Tenn.

Green, Elsie Lee, Franklin, Tenn.

Gullett, Vada Clois, Atkins, Ark.

Hackett, Helen E., No. Weymouth, Mass.

Hacker, Mrs. Marion W., Boston, Mass.

Hall, Maurine Estelle, Clarksville, Texas.

Hamilburg, Daniel Morris, Boston, Mass.

Hansen, Alvia, Boston, Mass.

Harriman, Lillian L., Boston, Mass.

Hawkins, Emily Margaret, Asheville, N. C.

Hawkins, Ethel Tate, Ft. Worth, Texas.

Hedler, Louise, Hyde Park, Mass.

Heid, Carolyn Smith (A.B., Univ. of Wisconsin), Tulsa, Okla.

Herlihy, Louise Mary, Newton, Mass.

Hersey, Ruby G., Boston, Mass.

Hewitt, Laura M., Boston, Mass.

Hill, Norma D., Worcester, Mass.

Hill, Thomas Bowen, Jr. (A.B., Univ. of Alabama), Montgomery, Ala.

Hood, Mary Frances, King's Mt., N. C.

Hood, Rena Mae, Waco, N. C.

Hood, Ruth Elizabeth, King's Mt., N. C.

Houliban, Grace, Natick, Mass.

Hudson, Ruth S., Luray, Va.

Hutchinson, Ruby, Dallas, Texas.

Irving, Catherine, West Medford, Mass.

Jarvis, Seward Thompson (B.S. in M. E., Brown University), Boston, Mass.

Jeffers, Harriet M., Saco, Me.

Jones, Ethel Mai, Franklin, Tenn.

Jones, Mrs. J. O., Dallas, Texas.

Jones, Margaret Dorothy, Philadelphia, Pa.

Jones, Mary Ophelia, Nashville, Tenn.

- Jordan, Dorothy, Clarksville, Tenn.  
 Jordan, Minnie Clair, Smyrna, Tenn.  
 Kelley, Florence A., Rosendale, Mass.  
 Kennedy, Katherine, Boston, Mass.  
 Kent, Louise, Mattapan, Mass.  
 Kerst, Vanda Euterpe, Pittsburgh, Pa.  
 King, Ethel May, Greenville, S. C.  
 King, Grace V., Natick, Mass.  
 Knight, Elizabeth, Newton Highlands, Mass.  
 Kuykendall, Edessa (A.B., Simmons Coll.),  
 Abilene, Texas.  
 Lacy, Lola Alta, E. Las Vegas, New Mex.  
 Lagerstedt, Nan Lennea, Brockton, Mass.  
 Lambeth, Tom A., San Marcos, Texas.  
 Landers, Elizabeth, Arlington, Mass.  
 Latham, Claire, Atlanta, Ga.  
 Lee, Mary R., Ardmore, Okla.  
 Levenson, Mary, Chelsea, Mass.  
 Lightbody, Dorothy, Watertown, Mass.  
 Ligon, Martha, Paris, Texas.  
 Lillard, Lillie Viola, Arlington, Texas.  
 Longfellow, Maria T. B., Allston, Mass.  
 Lubit, Joseph, Dorchester, Mass.  
 Lull, Ida Belle (A.B., Judson Coll.), Wetump-  
 ka, Ala.  
 Lyons, Maude Reeder, San Antonio, Texas.  
 MacKenzie, Margaret Emily, Asheville, N. C.  
 MacMillan, Elizabeth, Roxbury, Mass.  
 Mangan, Anna B., Lynn, Mass.  
 Mansfield, M. Katherine, Watertown, Mass.  
 Mars, Mildred Lucretia, Tuscumbia, Ala.  
 Mathis, Ella Merle, Wichita Falls, Texas.  
 May, Mrs. Seth R., Dothan, Ala.  
 Mayfield, Martha Ann, Ft. Worth, Texas.  
 Maynard, Dorothy, Arlington Heights, Mass.  
 Maynard, Isabelle F., Dorchester, Mass.  
 McCann, Mary Agnes, Forest Hills, Mass.  
 McCardell, Helen C., Pawtucket, R. I.  
 McConnell, Charles, Asheville, N. C.  
 McCormack, Elsie May, Boston, Mass.  
 McDonald, Julia Etta, Montgomery, Texas.  
 McDonough, Thomas J., Lowell, Mass.  
 McElfrey, John L., Brighton, Mass.  
 McFadden, Caroline, Kingstree, S. C.  
 McLean, Alexander, Boston, Mass.  
 McTeer, Edith, Boston, Mass.  
 Miller, Grace, Dorchester, Mass.  
 Mitchell, Mabel May, Winthrop, Mass.  
 Mitchell, Mary O'Dell, Sherman, Texas.  
 Montgomery, Annie Estelle (B.L., Meridian  
 Coll.), Bethany, Okla.  
 Morrill, Janet E., Boston, Mass.  
 Morris, Catherine Lee, W. Lynn, Mass.  
 Mounts, Lena Mae, Hereford, Texas.  
 Naylor, Alice, Schenectady, N. Y.  
 Neal, Hiawatha Fenton, Asheville, N. C.  
 Niles, Ruth, Denver, Col.  
 O'Brien, Angela Mae, Dayton, Ohio.  
 Ogden, Letitia Electa, Dedham, Mass.  
 Owen, Elsie Fullerton, Canton, Mass.  
 Parker, Winnie Lois, Tenaha, Texas.  
 Patmore, Olive Eleanor (A.B., Trevecca  
 Coll.), Oil City, Pa.  
 Pellissier, Carroll E., Boston, Mass.  
 Perkins, Charlotte A., W. Somerville, Mass.  
 Pettigrow, Ben. N. (B.S. in C. E., Harvard  
 University), Boston, Mass.  
 Potter, Madeline, Holyoke, Mass.  
 Ragland, Martha, Stanton, Tenn.  
 Rappaport, Esther, Dorchester, Mass.  
 Reeves, Myrtle Faye, Hedley, Texas.  
 Riebel, Frank, Columbus, Ohio.  
 Rockett, Emily, Allston, Mass.  
 Rockett, Helen, Allston, Mass.  
 Rogers, Mary Cooney, Jamaica Plain, Mass.  
 Rogers, T. E., Forest Hills, Mass.  
 Ryon, Mary Thomas, Whitewright, Texas.  
 Sanders, Ruby Mae, Center, Texas.  
 Sanford, Margaret (A.B., Abilene Christian  
 Coll.), Houston, Texas.  
 Saunders, Laura Marshall, Wellesley, Mass.  
 Savage, Mary W., Houston, Texas.  
 Schoonover, Grace Evelyn, Topeka, Kans.  
 Schwein, Antoinette, St. Joseph, Mo.  
 Searcy, Wiley Turnastall, Tuscaloosa, Ala.  
 Shoults, Grace, Boston, Mass.  
 Smart, Flora, Lamkin, Texas.  
 Smart, Minta, Gustine, Texas.  
 Smith, Mrs. Robert E. (B.S.), Shreveport, La.  
 Sprague, Ruth, Somerville, Mass.  
 Stephens, Mrs. Earle (A.B., Jacksonville  
 Baptist Coll.), Jacksonville, Texas.  
 Stucklen, Louise M., Dorchester, Mass.  
 Studley, Eleanor, Wellesley Hills, Mass.  
 Studley, Mrs. Leulla B., Wellesley Hills,  
 Mass.  
 Sullivan, Alice G., Dorchester, Mass.  
 Taylor, Helen House, Thelma, N. C.  
 Teal, Gladys, Dallas, Texas.  
 Thompson, Anna Virginia, Bellevue, Pa.  
 Thompson, Theresa Martha, Boston, Mass.  
 Timmons, Annie Mary (A.B., G. W. Coll.),  
 Greer, S. C.  
 Townsend, Arra E. (B.S., Harperville Coll.),  
 Harperville, Miss.  
 Tomminelli, Philip, Boston, Mass.  
 Twomey, Juliana, Boston, Mass.  
 Vaughan, Hortense, Raymond, Miss.  
 Ward, Josephine M., Lynn, Mass.  
 Warren, Henrietta Ruth, Paris, Texas.  
 Webb, Florence, New Bedford, Mass.  
 Wehe, Doris, Topeka, Kans.  
 Wentworth, Marjorie Knowles (A.B., Miami  
 Univ.), Newton Highlands, Mass.  
 Whitaker, Margaret, Campbell, Texas.  
 White, Dorothy Horton, Wollaston, Mass.  
 White, Nora Cobb, Murphy, N. C.  
 White, Winnie Oleane, New Boston, Texas.  
 Woodward, Mary Adele, Dewey, Okla.  
 Wells, Thelma Gladys, Chipley, Fla.  
 Yerby, Eudora Maxwell, Tuscaloosa, Ala.  
 Young, Empress, Abilene, Texas.  
 Young, Pearl May (A.B., De Pauw Univ.),  
 Greencastle, Ind.

## STUDENTS, 1924-1925

Post Graduate and Fourth  
Year Class

Potter, Claudia,\* A.B., Holyoke, Mass.

## Third Year Class

Andrew, Florence,\* Cambridge, Mass.  
 Clayton, Frances Lindley, Canton, Mass.  
 Clayton, L. May Putnam,\* Durant, Okla.  
 Corley, Mary Elizabeth,\* A.B., Wilmore, Ky.  
 Edgeworth, Patricia, Asheville, N. C.  
 Engel, Salyee C., Baltimore, Md.  
 Fagan, Frances,\* Boston, Mass.  
 Gardner, Frances E. L.,\* Winthrop, Mass.  
 Gray, Myrtle Marguerite, Columbus, Ohio.  
 Griffith, Lillian Mabel, Watertown, Mass.  
 Hall, Helen Mae, Bryan, Ohio.  
 Lundman, Alma Irene,\* A.B., Groton, So. Dak.  
 Morse, Grace Gilbert,\* Brookline, Mass.  
 Raatikainen, Vieno Madiyu,\* Thomaston, Me.  
 Ray, Gladys,\* Whitewright, Texas.  
 Rhea, Hester Ann,\* Arlington, Neb.  
 Smith, Irene Olmstead,\* Newtonville, Mass.  
 Williams, Bertha, Taunton, Mass.

## Second Year Class

Anaess, Marion L., Newton Highlands, Mass.  
 Bloomberg, Frances Gertrude, Chelsea, Mass.  
 Brown, Howard Lidelle, Hamlet, N. C.  
 Eddy, Alice Gertrude, Jericho Centre, Vt.  
 Gory, Philip A., Providence, R. I.  
 Green, Maryann Elizabeth, Saginaw, Mich.  
 Heurlin, Breta, Wakefield, Mass.  
 Hood, Inez Pearl, Elkhart, Ind.  
 Jones, Margaret Dorothy, Philadelphia, Pa.  
 Landsberger, Dorothy, New York, N. Y.  
 Leichtman, Lucille, Hazelton, Pa.  
 Pressler, Frances E., Utica, N. Y.

## Second Year Special Class

Altman, Frieda (A.B., Wellesley Coll.), Dorchester, Mass.  
 Beardsley, Mildred Florence, Auburndale, Mass.  
 Calhoun, Mary Ettah,\* Bethany, W. Va.  
 Crabtree, Ora,\* Nashville, Tenn.  
 Farnham, Mabel, Albany, Ala.  
 Fish, Blanche Mosher, Mattapan, Mass.  
 Gilbert, Harold H.,\* Winnipeg, Manitoba.  
 Holmes, Alys, Tuscaloosa, Ala.  
 Hummon, Ina Mae, Carmangay, Alta.  
 McClain, Mae Elizabeth (B.S., Boston Univ.), Chicago, Ill.  
 Parker, Hattie Mae, Lasker, N. C.  
 Parsons, Mona Louise, Wolfville, N. S.  
 Roas, Hilary E., Milwaukee, Wis.  
 Sexton, Marie Joannah M., Windsor, N. S.  
 Simonton, Mary, Jonesboro, La.  
 Stahl, Emory Wayne (B.A., Simpson Coll.), Olivet, Ill.  
 Steinmeyer, Ruth, Jacksonville, Fla.  
 Taylor, Louise Ruth, Louisburg, N. C.  
 Wyly, Lula Margaret, Bristol, Va.

## First Year Class

Alger, Claymore, Huntington, W. Va.  
 Berman, Bessye, Providence, R. I.  
 Royd, Bertha Margaret, Eau Clair, Wis.  
 Briggs, Gladys Furber, Cambridge, Mass.  
 Burkhart, Barna, Woodstock, Ala.  
 Dill, Lena May, No. Andover, Mass.  
 Edelman, Rosemary, Rochester, N. Y.  
 Hicks, Mary Whittaker, Newton Centre, Mass.  
 Ross, Mary Madeline, Asheville, N. C.

Summer and Special Students,  
1924-25

Alger, Mrs. Kate N., Huntington, W. Va.  
 Allen, Mrs. Marshall, Paris, Texas.  
 Anderson, Iver George, Boston, Mass.  
 Anderson, Mary H., Dorchester, Mass.  
 Archibald, Edith, Waltham, Mass.  
 Aronson, Mrs. Edward E., Little Rock, Ark.  
 Baars, Myrtle Byron, Linden, Tenn.  
 Baker, Augustus L., Jamaica Plain, Mass.  
 Baker, Goldie, Bloomington, Ill.  
 Bale, Ruth G., Rome, Ga.  
 Beaudry, Agnes M., Watertown, Mass.  
 Black, B. D., Cambridge, Mass.  
 Bornstein, Esther L., Cambridge, Mass.  
 Braselton, Mrs. Wm. Hoyt, Paris, Texas.  
 Brewer, Chas. R. (B.A., Abilene Christian Coll.), Abilene, Texas.  
 Bucknam, Annebelle R., Boston, Mass.  
 Burgess, Tillie, Dallas, Texas.  
 Burton, Lillian, Nashville, Tenn.  
 Buter, John, Dallas, Texas.  
 Cannon, Kathryn, Tuscaloosa, Ala.  
 Cantor, Lillian, Mattapan, Mass.  
 Carlstrom, K. S., Watertown, Mass.  
 Carmody, Gertrude, Fort Leavenworth, Kans.  
 Cartwright, Mrs. Burnah Pressley (A.B.), Boston, Mass.  
 Chastine, Florence Lyndell, Ft. Worth, Texas.  
 Christenson, Hildegard L., Waverley, Mass.  
 Clagett, Mary W., Centerville, Tenn.  
 Cohen, Sadie E., Roxbury, Mass.  
 Colton, Clara G., Dorchester, Mass.  
 Cope, Inez C., Dallas, Texas.  
 Corley, Mary Elizabeth (A.B., Meriden Coll.), Wilmore, Ky.  
 Crippen, E., Dallas, Texas.  
 Cronin, John W., Allston, Mass.  
 Crotty, Esther M., Somerville, Mass.  
 Crotty, Winifred E., Somerville, Mass.  
 Gullum, Lois, Nashville, Tenn.  
 Curry, Mrs. James O. (Ph.B., Univ. of Chicago), Johnson City, Tenn.  
 Davidson, Mrs. R. A. Elsie, Canton, Mass.  
 Davis, Ruth E., Cutler, Me.  
 Deighton, Marion E., Arlington, Mass.  
 Denison, Adelia, Paris, Texas.  
 Dilts, Nona, Valley Mills, Texas.  
 Dixon, Alfred G., Dorchester, Mass.  
 Duggan, Helen A., Newton, Mass.

\* Advanced work taken in residence or summer terms.

- Dunkle, Winnifred, Ranger, Texas.  
 Eaton, Philip A., Boston, Mass.  
 Echols, Margaret, Gainesville, Texas.  
 Edwards, Mrs. Elizabeth Scott (B.S., Sullins Coll.), Galax, Va.  
 Edwards, Tany Zoe Okla., Audon, Texas.  
 Egan, Dorothy, Roslindale, Mass.  
 Egan, Marguerite, Roslindale, Mass.  
 Elland, Lorena, Stanton, Texas.  
 Eagle, Alice N., Detroit, Kans.  
 Evera, Joseph D., Malden, Mass.  
 Falkson, Irene Ruth, Roxbury, Mass.  
 Fesler, Mrs. Leo K., Indianapolis, Ind.  
 Fitzgerald, Josephine M., Allston, Mass.  
 Fitzgerald, Katheryn, Watertown, Mass.  
 Floyd, Mrs. J. P., Tekuscan, Texas.  
 Fraley, Blanche, Ardmore, Okla.  
 Fredericks, Leo, Boston, Mass.  
 Fuller, Jessie Ethelyn, Boston, Mass.  
 Gately, Mary Josephine, Roxbury, Mass.  
 Gethens, Eleanor E., Boston, Mass.  
 Gilbert, Harold H., Winnipeg, Manitoba.  
 Gill, Mildred, Dorchester, Mass.  
 Given, Elizabeth, Cambridge, Mass.  
 Gorter, George, Dallas, Texas.  
 Grammar, Edna R., Roxbury, Mass.  
 Grammer, Mrs. N. R., Dallas, Texas.  
 Gray, Elizabeth, Framingham Center, Mass.  
 Gray, Julia Ada, Braxton, Miss.  
 Gray, Sara Wheelar, Ft. Henry, Tenn.  
 Griffith, Florence, Watertown, Mass.  
 Gullet, Vadda, Atkins, Ark.  
 Hamkins, Mrs. G. W., Ft. Worth, Texas.  
 Harrell, Edith Maude, Murfreesboro, Tenn.  
 Harris, Laura J., Cambridge, Mass.  
 Harrison, Mary O. (B.E., Bessie Tift Coll.), Rome, Ga.  
 Hassell, Marjorie Sue, Dallas, Texas.  
 Havila, Lillian, Gilbert, Minn.  
 Hayes, Phebe Elean, Medford, Mass.  
 Henson, Erma, Cooper, Texas.  
 Herlihey, Louise M., Newton, Mass.  
 Herlihy, Marian Jeanne, Arlington, Mass.  
 Herrick, Lacy E. (A.B., Washburn Coll.), Wakeeney, Kans.  
 Hewatt, Clarice, Ft. Worth, Texas.  
 Hill, Norma Dukett, Worcester, Mass.  
 Hipp, Elizabeth, Waxahachie, Texas.  
 Holt, Mary Leigh, Carthage, Texas.  
 Howard, Ena, Hamlin, Texas.  
 Howard, Ora, Hamlin, Texas.  
 Johns, Bertha May, Dayton, Ohio.  
 Johnson, Helen Virginia, Norfolk, Va.  
 Jones, Margaret Dorothy, Philadelphia, Pa.  
 Jones, Mary O., Nashville, Tenn.  
 Kates, Mrs. Hilda, Revere, Mass.  
 Kennedy, M. Cecile (B.D., Oxford Coll.), Muncie, Ind.  
 Kenny, Martha, Pasadena, Calif.  
 Killough, Miriam (B.S., in Education, Southeast Missouri Teacher's Coll.), Cape Girardeau, Mo.  
 Lancaster, Susie Page, Lynn, Mass.  
 Lendman, Flora D., Wollaston, Mass.  
 Lightle, Lucy H., Boston, Mass.  
 Lillard, Lillie Viola, Arlington, Texas.  
 Livingston, Mary F. (B.L. and B.S., Paris), Needham, Mass.  
 Loveland, Gladys L., Somerville, Mass.  
 Mack, Edith Madeline, Maplewood, N. J.  
 Mackenzie, Jean E., Everett, Mass.  
 Malloy, Mona, Boston, Mass.  
 Mars, Mildred, Tusculum, Ala.  
 McAninch, Mrs. Ethel O. (A.B., Penn Coll.), Marion, Ind.  
 McCarthy, Frederick Warren, Salem, Mass.  
 McClanahan (A.B., Drake Univ.), Guilford, Mo.  
 McCloskey, Catherine, Dorchester, Mass.  
 McDonough, Edna Marie, Dorchester, Mass.  
 McGrath, Anne G., Dorchester, Mass.  
 McInerney, Margaret, Roxbury, Mass.  
 Medders, William H., Cambridge, Mass.  
 Merritt, Leol Louise, Hale Center, Texas.  
 Merton, Minnie, Roxbury, Mass.  
 Miskell, Veronica E., Portsmouth, N. H.  
 Moffitt, Edna, Dorchester, Mass.  
 Moloney, Mary I., So. Boston, Mass.  
 Montgomery, Margaret, Boston, Mass.  
 Moody, Mildred Frances, West Rupert, Vt.  
 Morris, Catherine L., Lynn, Mass.  
 Morris, Mrs. Rose, Roxbury, Mass.  
 Morrison, Bertie, Cushing, Texas.  
 Mott, John C., Wollaston, Mass.  
 Najarian, John, Charlestown, Mass.  
 Ogden, Letitia Electa, Dedham, Mass.  
 Parker, Mrs. Sarah, Boston, Mass.  
 Patterson, Viola Nell, West Medford, Mass.  
 Person, Mrs. Daisy (B.S., Granbury Coll.), Clovis, N. M.  
 Peters, Mrs. Marion F., Ranger, Texas.  
 Piper, Gertrude A., Dorchester, Mass.  
 Porter, Marian L., Wiothrop, Mass.  
 Potter, Madeline, Cambridge, Mass.  
 Priest, Andrew J., Dallas, Texas.  
 Quigley, Catherine M., Roxbury, Mass.  
 Rattig, W. C., Cooper, Texas.  
 Reardon, Helen C., Hyde Park, Mass.  
 Reeves, Mrs. George G., Mt. Vernon, Ohio.  
 Reid, Mrs. Silas D., Galveston, Texas.  
 Riley, John, Revere, Mass.  
 Rockett, Emily, Allston, Mass.  
 Rockett, Helen, Allston, Mass.  
 Routt, Mrs. R. L., Austin, Texas.  
 Ruppe, Muriel, Des Moines, Iowa.  
 Saperstein, Sarah, Dorchester, Mass.  
 Saunders, Mary Evans (A.M., Union Univ.), Jackson, Tenn.  
 Sebring, Elizabeth, Sebring, Ohio.  
 Seifert, Elsie Marie, Dorchester, Mass.  
 Shannese, Dorothea, Belmont, Mass.  
 Shaw, William George (B.A., Toronto Univ., B.D., Queens Coll.), Burgessville, Ontario.  
 Shawnessy, Dorothea, Cambridge, Mass.  
 Sheridan, Barbara, Cambridge, Mass.  
 Shure, Jacob, Dorchester, Mass.  
 Sister Mary Leola, Chicago, Ill.  
 Smith, Flora M., Boston, Mass.  
 Spizer, Helen, Arlington Heights, Mass.  
 Stuart, Etta Grace, Central Port, Manton, Nova Scotia.  
 Sullivan, May C., Newton, Mass.  
 Swift, Mrs. Lillian K., Boston, Mass.  
 Systrom, Adis W., Arlington, Mass.  
 Tate, Mrs. W. S., Hamilton, Texas.

- Taylor, Margaret (A.B., Greensboro Coll.),  
Farboro, N. C.  
Thompson, Robbie Lady, Asheville, N. C.  
Tighe, Mrs. Henrietta Gilman, Dorchester,  
Mass.  
Tuttle, Eula M. (A.B., Lynchburg Coll.),  
Walnut Cove, N. C.  
Walker, Norma Frizzelle, Goldthwaite,  
Texas.  
Walker, Mrs. Ronnie S., Sidney, Texas.  
Wall, Mary, Hyde Park, Mass.  
Wallace, Ransom G., Haverhill, Mass.  
Weisbrod (A.B., Florida State Coll.), St.  
Cloud, Fla.  
Weiten, Mrs. J. W., Jr., Ft. Worth, Texas.  
Wells, Mrs. Mary, Jamaica Plain, Mass.  
Weston, Ralph D., Boston, Mass.  
Whitaker, Margaret, Campbell, Texas.  
Wilcox, Roy S., Glens Falls, N. Y.  
Wilder, Louise Overton, Hingham, Mass.  
Wilks, Willie Maerion, Slaton, Texas.  
Williams, Charles A., Boston, Mass.  
Wilson, Flora, Goldthwaite, Texas.  
Yaffe, Jennie, Boston, Mass.  
Young, Pearl Mae, Greencastle, Ind.





# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION  
(CURRY)

Annual Catalogue  
1926-1927



VOLUME XXXII NO. 1

Pierce Building, Copley Square  
12 Huntington Avenue  
BOSTON, MASS.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second Class matter.

Act of July 16, 1894. Printed in the United States of America



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## TABLE OF CONTENTS

	PAGE
Administration . . . . .	7
Alumni Association . . . . .	29
Attendance . . . . .	24
Board and Home for Students (Dormitory) . . . . .	25
Calendar . . . . .	4
Corporation, The . . . . .	5
Corrective Speech . . . . .	19
Courses of Study . . . . .	11
Credits, System of . . . . .	27
Diplomas . . . . .	26
Entrance Requirements . . . . .	24
Evening Classes . . . . .	19
Expenses and Fees . . . . .	28
Faculty . . . . .	7
History of School: Its Purpose . . . . .	8
Junior Department . . . . .	20
Loan Scholarships . . . . .	10
Location . . . . .	25
Physical Training . . . . .	19
Public School Teachers' Courses . . . . .	19
Readers' and Speakers' Bureau . . . . .	26
Recitals . . . . .	21
Religious Life of Students . . . . .	25
September Preparatory Term . . . . .	20
Students, 1925-26 . . . . .	30
Summer Session . . . . .	20
Trustees, Board of . . . . .	6

## CALENDAR, 1926-1927

Sept. 7	September Preparatory Term opens.
Sept. 13	Preparatory Evening Session opens
Oct. 5	September Preparatory Term closes
Oct. 6	Registration
Oct. 6	Examinations for Advanced Standing
Oct. 7	Opening session
Oct. 9	Saturday Courses begin
Oct. 12	Columbus Day (holiday)
Oct. 18	Evening Session opens
Nov. 23	Founders' Day
Nov. 25	Thanksgiving Day (holiday)
Dec. 18, 1 P.M.	Holidays begin
Jan. 3, 9 A.M.	School reassembles
Jan. 12 to 15	First semester examinations
Jan. 17	*Second semester opens
Feb. 8	Evening Session, second semester, opens
Feb. 22	Washington's Birthday (holiday)
April 19	Patriots' Day (holiday)
April 14 to 18	Easter Recess
April 1 to May 5	Graduating Recitals
May 1	Baccalaureate Sunday
May 4	Annual Banquet
May 5	Commencement Exercises
May 16	Spring Evening Course opens

## Summer Session, 1927

Boston Dramatic Term	May 9 to June 16 (six weeks)
Texas (Fort Worth) Term	June 7 to July 16 (six weeks)
Asheville, N. C., Term	June 18 to July 29 (six weeks)
Boston July Term	June 20 to July 29 (six weeks)
Boston August Term	August 1 to August 26 (four weeks)
Chicago Term	August 1 to August 26 (four weeks)

## Calendar Year, 1927-1928

Sept. 6	September Preparatory Term (four weeks)
Oct. 6	Opening of Year

\* Students who enter the School at the Second Semester on January 17, 1927, can complete 360 points toward a Diploma course by the close of the regular school year, May 5.

## THE CORPORATION

## Officers

*Vice-President*, Robert Watson, M.A., Ph.D., D.D., LL.D.  
*Clerk*, Florence L. Preble  
*Treasurer*, Alan L. Blacklock

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 H. H. Clayton, *Canton, Massachusetts*  
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 Binney Gunnison, *Boston, Massachusetts*  
 Prof. William H. Greaves, *Toronto, Ontario*  
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 Mrs. Josephine Etter Holmes, *Hartford, Connecticut*  
 Prof. Victor H. Hoppe, *Bellingham, Washington*  
 Mrs. Elizabeth Parker Hunt, *Wellesley, Massachusetts*  
 Miss Emma L. Huse, *Arlington, Massachusetts*  
 Prof. R. O. Joliffe, *Kingston, Ontario*  
 Solomon P. Jones, *Marshall, Texas*  
 Harry D. Kitson, *Bloomington, Indiana*  
 Rev. J. H. Lambert, *Dallas, Texas*  
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 Mrs. Elizabeth Cartwright McCandeless, *Honolulu, Hawaii*  
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 Willard A. Paul, M.D., *Weston, Massachusetts*  
 Miss Florence L. Preble, *Winter Hill, Massachusetts*  
 Mrs. Janet Hellewell Putnam, *Boston, Massachusetts*  
 Rev. Charles A. Reese, *Brookline, Massachusetts*  
 Prof. Grosvenor M. Robinson, *Lewiston, Maine*

\* Died April 2, 1926.

## SCHOOL OF EXPRESSION (Curry)

Rev. Joseph N. Rodeheaver, Ph.D., *Chicago, Illinois*  
 Alfred Jenkins Shriver, *Baltimore, Maryland*  
 Rev. Merchant P. Bush, *Boston, Massachusetts*  
 Prof. Kirtland F. Mather, *Cambridge, Massachusetts*  
 Mrs. Isabella Taylor, *Brookline, Massachusetts*  
 Edward A. Thompson, *Roxbury, Massachusetts*  
 Mrs. Grace Metcalf Trimble, *Pittsburgh, Pennsylvania*  
 Rev. Robert Watson, *Boston, Massachusetts*  
 Francis Call Woodman, *Boston, Massachusetts*

## BOARD OF TRUSTEES

## Term expiring in 1927

William Frederic Berry  
 Rev. Alan L. Blacklock  
 Mrs. Laurette M. Bruce  
 Miss Carrie Davis  
 Miss Emma L. Huse

## Term expiring in 1928

Rev. Stanley Durkee  
 Mrs. Elizabeth Parker Hunt  
 Miss Florence L. Preble  
 Rev. Charles A. Reese  
 Rev. Robert Watson

## Term expiring in 1929

H. H. Clayton  
 Pres. Edward Morgan Lewis  
 Mrs. Maud Williams Hale  
 Mrs. Josephine Etter Holmes  
 Francis Call Woodman



**ADMINISTRATION**

*Vice-President* — Rev. Robert Watson

*Dean*—Binney Gunnison

*Secretary* — Elsie V. MacQuarrie

**Executive Committee**

Rev. Robert Watson

Miss Florence L. Preble

Rev. Alan L. Blacklock

Mrs. Elizabeth Parker Hunt

Miss Carrie A. Davis

Rev. Charles A. Reese

**FACULTY**

Binney Gunnison (A.B., Harvard University: Philosophic Diploma, School of Expression, 1907). Dean. Director of Summer Terms.

Clare Dudley Buck (Philosophic Diploma, Organic Gymnastic Certificate, School of Expression, 1916).

Edward Abner Thompson (A.B. and A.M., Bowdoin College; A.M., Boston College: Artistic Diploma, School of Expression, 1914).

Eliza Josephine Harwood (A.B., A.M., Woman's College, Kent's Hill: Philosophic Diploma, School of Expression, 1924).

Robert Emmons Rogers (A.M., Harvard University. Associate Professor of English and History, Massachusetts Institute of Technology).

Mary Frances Finneran (Teacher's Diploma, School of Expression, 1919).

Priscilla Potter White (A.B., Wellesley College: Teacher's Diploma, School of Expression, 1916). Private lessons.

Edith Margaret Smaill (General Culture Diploma, School of Expression, 1906. Assistant Professor of Reading and Speaking, Wellesley College).

Mary Wilkinson Wadsworth (Teacher's Diploma, School of Expression, 1897).

Domis Plugge (Teacher's Diploma, School of Expression, 1922).

Elizabeth Parker Hunt, M.A. (General Culture Diploma, School of Expression, 1908. Head of the Department of Reading and Speaking, Wellesley College).

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Marcia L. Dearborn, Accompanist.

**LECTURERS AND READERS**

Malvina Bennett, M.A. (formerly head of the Department of Reading and Speaking, Wellesley College, Wellesley, Mass).

Josephine Etter Holmes (Artistic Diploma, School of Expression, 1908).

Edith W. Moses, M.A. (Philosophic Diploma, School of Expression, 1908. Member of the Department of Reading and Speaking, Wellesley College).

## THE SCHOOL OF EXPRESSION

**History** Boston University, at its foundation in 1872, organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on the work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Still later these institutions were combined, and in 1884, with the cooperation of literary men and educators, the School of Expression was established as an independent institution. During these years, the Boston College of Oratory was merged with the School of Expression.

In 1888, the School was incorporated under the laws of Massachusetts under the name of "School of Expression," for the purpose, as expressed in its charter, "of establishing and endowing a School for training the voice, body and mind, in all forms of expression; furnishing special training for teachers, readers, speakers, and others; developing the artistic nature, correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression."

In its early days, the School had among its friends such men as Rev. Phillips Brooks, D.D., J. T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell and Sir Henry Irving.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1923, was a severe blow to the School, but the Trustees and Officers rallied to its support.

With the election of Dr. J. Stanley Durkee as President in November, 1924, the alumni came into control of the School, and are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

**Aims** The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant; to stimulate the imagination and power of creative thinking, to cultivate the habit of self-confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

It is the business of the School of Expression to train teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and to furnish opportunities for culture and self-improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of Teaching Expression, Dramatic Art, Platform Art, and General Culture.

The founders aimed to secure the adoption of adequate methods for the development of expression, and to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

The School of Expression is founded upon the principle that the growth and development of the mind depend not alone upon receiving right impres-

sions, but equally upon giving them adequate expression. Impression must precede and determine expression.

**Methods** The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking.

Teachers of English in high and normal schools find the courses in Story-Telling and Public Speaking exceptionally helpful. The approach to both these courses is through conversation, and the study of conversational form. The work in Public Speaking, as in all other departments of the School, is based on thinking, and the laws of development in creative thinking, as expressed in written and vocal form, are carefully studied in these courses.

The work in Story-Telling is simple, direct, and self-expressive. The narrative spirit in literature is studied from its earliest literary expression in myths, folklore and allegory to the modern novel and the short story. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, and to enter critically into the intricacies of etymology and metre; it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows — that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability *to take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

#### Teachers

**Results** Graduates of the School of Expression are filling positions as teachers of Spoken English, Public Speaking, Heads of Departments, and Physical Training in universities, colleges, secondary and high schools throughout the country. There is a demand for our teachers, and the large majority have made creditable records.

#### Public Readers

Many of our graduates are most successfully meeting the demand for readers on the public platform.

#### Clergymen and Community Workers

From the beginning the School has been most successful in assisting the students in these fields, and workers are to be found throughout this country and in foreign fields.

#### Directors of Little Theatres and Dramatic Directors

The Little Theatre Movement through the country is rapidly growing and is one of the most promising fields of dramatic work. The need for trained directors grows apace. The School of Expression is laying plans to meet these demands.

#### Business Men and Women

Many graduates and special students have written of the great help the training has been to them in meeting and solving problems of business life.

## LOAN SCHOLARSHIPS

To be applied on tuition and to be repaid within a reasonable time.

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

### STUDENT'S SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

### STUDENT'S SCHOLARSHIP FUND, 1912

The sum of fifty dollars to be loaned to some worthy student.

### MARYLAND SCHOLARSHIP, 1921

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10)

### RALPH DAVOL SCHOLARSHIP, 1921

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

### THE A. B. C. FUND, FROM A FRIEND

The sum of one hundred dollars to be loaned to some worthy student.

### CALIFORNIA SCHOLARSHIP NUMBER 1

The sum of one hundred dollars to be loaned to some worthy student.

## FORM OF BEQUEST

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of.....

..... dollars  
for the purpose of.....

.....  
.....  
.....

Signed,

## DESCRIPTION OF COURSES

[Dr. Curry's text books are used as a basis for all courses.]

### I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

1. **Logical Thinking in Reading.** — Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

2. **Imaginative Thinking in Reading.** — Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

3. **Imaginative and Dramatic Thinking.** — Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

### II. Training of Voice. Diction

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

4. **Conditions of Voice.** — The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]

5. **Voice and Diction.** — Diction, as used in connection with Vocal Expression, is the study of speech organs and their function in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**6. Phonetics. — Corrective Speech.** — Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**7. Principles of Vocal Training.** — Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**8. Resonance and Flexibility of Voice.** — Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**9. Dramatic Modulations of Voice.** — Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

### III. Harmonic Coordination of Body and Voice

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**10. Relaxing and Reorganizing Movements.** — Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**11. Ease and Freedom.** — Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**12. Rhythmical Balance Movements.** — Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### IV. Emotional Response of Body. Pantomimic Training

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**13. Life Study.** — The student is trained to observe and impersonate people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic instinct. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year.]

**14. Pantomimic Training.** — A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**15. Pantomimic Expression. — Character Study.** — This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression, — the interpretation of character. [Third Year.]

#### V. Literary Interpretation. Public Reading

The story was one of the earliest developments of literature. Through its picturings of life readers could interpret sympathetically and imaginatively the experiences of others. To read or tell a story well requires such an identification of one's self with each situation that every scene and event shall imaginatively appeal to the hearer.

To tell a story well is the foundation of all public reading, public speaking and acting.

**16. Story Telling.** — Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**17. Narrative Poetry.** — The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**18. Platform Reading.** — Platform presentations by the student of different forms of literature. The student learns to adapt the platform form to literary form. He begins with the story and the one-act play. [First Year.]

**19. Public Reading.** — Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**20. Public Reading: Drama.** — This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It trains the student to interpret from memory or from the reading stand. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**21. Lecture-Readings: Browning and Contemporary Poets.** — A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and leading poets of the 20th century, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**22. Public Reading: Method.** — Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

*The following three courses are correlated with the lecture courses under the same titles in Group VIII:*

**23. English and American Drama: Platform Interpretations.**

**24. Contemporary Literature in Europe and America: Interpretations.** — Studies for platform presentation of the writings of English and Continental authors since 1890, who have greatly influenced the younger generation in the various fields of drama, poetry and prose fiction. Studies from American authors of the last twenty years. [Second and Third Years.]

**25. The Modern Novel: Interpretations.** — Studies of the work of leading English and American novelists of the nineteenth and twentieth centuries. A course in the platform interpretation of the Novel form. [Third Year.]

## VI. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**26. Extemporaneous Speaking: Group Discussion.** — Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [Second Year.]

**27. Extemporaneous Speaking: Contemporary Affairs.** — A laboratory course. [Second Year.]

**28. Forms of Public Address.** — Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**29. Argumentation and Debating.** [Third Year.]



### VII. Dramatic Interpretation: \*Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**30. Dramatic Thinking.** — Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression — words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of the persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**31. One-Act Plays: Rehearsal.** — Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**32. Dramatic Rehearsal: Shakespeare.** — *Midsummer Night's Dream*. Application of principles studied in Course 26. [Second Year.]

**33. Dramatic Thinking: Shakespeare.** — A progression from the first year which centres on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**34. Modern Drama: Rehearsal.** — A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up, rehearsal and all things which go to make a successful public presentation. [Second Year.]

**35. Play Production.** — Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**36. Modern Drama: Rehearsal.** — A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**37. Stage Art.** — A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and, second,

\* See page 20 — Spring Dramatic Term, 1927.

by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**38. Written Composition.** — Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**39. Outline History of English Literature.** — A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**40. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers. Correlated courses in literary interpretation are given in Group V.*

**41. History and Technique of English and American Drama.** — This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic work done by the past generation in the chief well-marked forms — as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second and Third Years.]

**42. English and American Drama (Platform Interpretations.** See Group V.)

**43. Contemporary Literature in Europe and America.** — Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war, such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Rolland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez

in Spain; Dostoevsky, Andreev, Tolstoy, Chekhov in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**44. Contemporary Literature in Europe and America.** (Interpretations. See Group V.)

**45. The Modern Novel.** — This course is not so much a survey course in the history of the novel as an attempt to give the students some idea of the rich material for their professional work to be found in the novels of the last century by both English and American authors. The foundations and the background will be sufficient for the purpose of a cultural course, but the emphasis will be upon a critical study of the various forms and tempers of the novel, resulting from the author's individual genius, to bring out the characteristics, dramatic, lyrical, narrative, etc., which make the novel quite as suitable material for interpretation as the play or the poem. Students will be expected to do as much outside reading as their time will allow.

Fully half the course will be given to the English novel, including a brief sketch of its origins and allied forms, followed by some consideration of the masters of the eighteenth century: Goldsmith, Fielding, Sterne, etc. Chief emphasis will naturally be placed on the great novelists of the nineteenth century: Scott, Jane Austen, Dickens, Thackeray, George Eliot, Trollope, Reade and Collins and lesser figures; then the modern writers, Meredith and Hardy, George Moore, Wells and Galsworthy, Conrad and Bennett will be discussed. Of the American novelists Hawthorne, Mark Twain, W. D. Howells and Frank Norris, and some of the so-called "sectional" writers will be taken up. [Third Year.]

**46. The Modern Novel.** (Interpretations. See Group V.)

**47. Methods of Teaching Vocal Expression.** [Third Year.]

## A TABULAR VIEW OF COURSES FOR 1926-27

## I. Vocal Expression

- First Year.* Logical Thinking in Reading.  
*Second Year.* Imaginative Thinking in Reading.  
*Third Year.* Imaginative and Dramatic Thinking.

## II. Training of Voice. Diction

- First Year.* Conditions of Voice. Physiology of Voice. Voice and Diction. Phonetics. Corrective Speech.  
*Second Year.* Principles of Vocal Training.  
*Third Year.* Resonance and Flexibility of Voice. Dramatic Modulations of Voice.

## III. Harmonic Coordination of Body and Voice

- First Year.* Relaxing and Reorganizing Movements.  
*Second Year.* Ease and Freedom.  
*Third Year.* Rhythmical Balance Movements.

## IV. Emotional Response of Body. Pantomimic Training

- First Year.* Life Study.  
*Second Year.* Pantomimic Training.  
*Third Year.* Character Study.

## V. Literary Interpretation. Public Reading

- First Year.* Story Telling. Narrative Poetry. Platform Reading.  
*Second Year.* Story Telling. Public Reading  
*Third Year.* Public Reading. Drama. Lecture-Readings: Browning and Contemporary Poets. Public Reading: Method.

(In the second and third years, the following courses are correlated with the lecture courses under the same titles in Group VIII: English and American Drama; Platform Interpretations. Contemporary Literature in Europe and America; Interpretations. The Modern Novel: Interpretations.)

## VI. Public Speaking. Oratory

- Second Year.* Extemporaneous Speaking: Group Discussion. Extemporaneous Speaking: Contemporary Affairs.  
*Third Year.* Forms of Public Address. Argumentation and Debating.

## VII. Dramatic Interpretation: Play Production

- First Year.* Dramatic Thinking. One-Act Plays: Rehearsal.  
*Second Year.* Dramatic Rehearsal: Shakespeare. Dramatic Thinking: Shakespeare. Modern Drama: Rehearsal. Play Production.  
*Third Year.* Modern Drama: Rehearsal. Stage Art.

## VIII. Literary History and Criticism

- First Year.* Written Composition. Outline History of English Literature.  
*Second Year.* Shakespeare's Life and Art.

- Second and Third Years.* History and Technique of English and American Drama. English and American Drama: Platform Interpretations. Contemporary Literature in Europe and America. Contemporary Literature in Europe and America: Interpretations.
- Third Year.* The Modern Novel. The Modern Novel: Interpretations. Methods of Teaching Vocal Expression.

### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf, — those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

#### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit is given by the School of Education, Boston University, for courses taken. Write for circular.

#### III. Physical Training

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching, supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) æsthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

#### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, three evenings each week. The courses this year have been thoroughly revised. The September Preparatory Course opens September 13 and closes October 15. This course offers training in the fundamentals of expression. The Regular Evening Term opens October 18. The Special

Spring Course opens May 16. Special Evening School Circular mailed upon request.

### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

### VI. The Summer Session

The 1926 Summer Terms of the School of Expression, under the supervision of the Dean, Binney Gunnison, A.B., are as follows:

Boston Dramatic Term, May 10 to June 18. Miss Ethel Priscilla Potter, A.B., Director.

Texas (Ft. Worth) Term, at the Texas Christian University, June 7 to July 16. Lewis D. Fallis, A.B., Director.

Asheville (N. C.) Term, June 8 to July 30. Miss Laura Plonk, A.B., Director.

Boston July Term, June 26 to July 30. Miss Jessie Millsapps, A.M., Director.

Boston August Term, August 2 to August 28. Lewis D. Fallis, A.B., Director.

(Circulars of all terms sent upon request.)

The 1927 Summer Terms of the School of Expression will be held as follows:

Boston Dramatic Term, May 9 to June 16.

Texas (Ft. Worth) Term, June 7 to July 16.

Asheville (N. C.) Term, June 18 to July 30.

Boston July Term, June 20 to July 29.

Boston August Term, August 1 to August 26.

Chicago Term, August 1 to August 26.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding the General Culture, Public Reader's or Dramatic Diploma can secure the Teacher's Diploma by taking the necessary work in summer terms.

### DRAMATIC TERM, 1927

Under the direction of Mr. Domis E. Plugge

A special feature of the dramatic term this year will be a little theatre workshop in which students will be given an opportunity of planning and carrying out the production of a play, including direction, construction of scenery, lighting, costuming, make-up and furnishings. The term will be practical in every respect. Students will receive individual attention. The following courses will be offered:

Voice and Speech	Scene Construction and Settings	Rhythmic Movements
Vocal Expression	Costuming	Play Directing
Dramatic Thinking	Stage Lighting	Rehearsals
Pageantry	Pantomimic Expression	Make-up

A detailed description of each course will be given in the December "Expression."

### VII. The September Preparatory Term

September 7, 1926 (Four Weeks)

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Stand-

ing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.

### RECITALS

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## RECITALS, LECTURES, AND SOCIAL EVENTS, 1925-1926

October	1	Reading of "The Vision of Sir Launfal" Edward A. Thompson
October	1	Informal Tea, to incoming students
October	2	Address of Welcome Dr. Robert Watson, Vice-President
October	8	Reading, "Cyrano de Bergerac" Edward A. Thompson
October	12	Picnic and hike through the Blue Hills
October	16	Miscellaneous Program Edward A. Thompson
October	17	Informal Tea, at the Student Residence Sophomore Class, Hostesses
October	22	Reading, "Dear Brutus" (Barrie) Ethel Priscilla Potter
October	29	"The Music of the Bible," Lecture-Concert by Prof. Charles N. Lanphere
October	18	Negro Stories, Drama and Poetry By Miss Tracy L'Engle of Atlanta and New York
November	5	Lecture-Recital, "The Ring and the Book" (Browning) Binney Gunnison
November	6	Talk on Beauty Mr. Charles A. Reese, of the Board of Trustees
November	7	Senior Dance
November	12	Reading, "The Wandering Jew" (E. Temple Thurston) Alan L. Blacklock
November	13	Lecture, "Sheridan and the Comedy of Manners" Walter Prichard Eaton
November	14	Illustrated Lecture, "With the Mollusks" Sarah Bernice Gilman
November	20	Program, from the Story Telling Class
December	3	Reading, "The Merchant of Venice," (Shakespeare) Edward A. Thompson
December	4	Lecture, "Do We Need a New Bible? If so, Who Should Write It? Why?" Dr. Robert Watson
December	9	Reading, "Hamlet" (Shakespeare) Edward A. Thompson
December	10	Program by Florence Andrew, Interpreter of Humor
December	12	Sophomore Dance
December	15	Graduating Recital Ruth Gibson Bale
December	17	Students' Christmas Party
December	18	Program of Christmas Stories, from the Story Telling Class
December	22	Recital, by the Evening School
December	28	Informal Tea
January	7	Reading, "The Dawn of a Tomorrow" (Burnett) Bertha Everett Morgan



January	8	Lecture, "The World Court" Mrs. Lucia Ames Mead	
January	14	Program of Stories and One-Act Plays	
January	15	Program by the Story Telling Class	
January	21	An Evening of Stories and Plays	
January	22	Program of Lyrics, from the Lyric Class	
January	28	Readings from the Mystic Poets Elizabeth Parker Hunt	
February	5	Program by the Story Telling Class	
February	15	Evening School Dance	
February	18	Dramatic Recital "Lima Beans" Alfred Kreymborg "Pierrot's Mother" Glen Hughes "A Fan and Two Candlesticks" Mary MacMillan	
February	24	Concert, by the Boston Ensemble, direction of Miss Mabel Benjamin	
February	25	Reading, "Mary, Mary, Quite Contrary" Elizabeth Watterson Hughes	Ervine
March	1	Faculty Tea, Mrs. Mary L. Wadsworth, hostess	
March	4	Short Story Recital	
March	18	Reading "The Fool" Miriam Davenport Gow	Pollock
April	20	School Dance, Hotel Somerset	

## PROGRAM OF COMMENCEMENT SEASON, 1926

- March 27. "Peter Pan," *Barrie*, Frances Clayton.
- April 8. "Mary Rose," *Barrie*, Mrs. William Lansingh Freeman.
- April 9. Recital by the First Year Class. "Ashes of Roses," *Mac Kaye*, Jean Stewart. "Romance of a Busy Broker," *O' Henry*, Sarah Smith, "American Idea," *Carthens*, Rosalin Ellis.
- April 16. Story Telling Hour. Summaries of the following novels: "The Cathedral Singer," *Allen*; "The Flower Princess," *Brown*; "The Bed-quilt," *Canfield*; "The Story of Ben Hur," *Wallace*; "The Master Skylark," *Bennett*.
- April 22. "You and I," *Barrie*, Claramae Lloyd. "Jean-Marie," *Theuriet*, Dorothy Swaine.
- April 22. "What Every Woman Knows," *Barrie*, Adelma Giles.
- April 23. Recital by the First Year Class. "Miss Civilization," *Davis*, Sussanna Coulter. "Poems," *Brady*, Amy Bryant. "Hickory Dock," *Abbot*, Kate-Louise Potter.
- April 24. "Belinda," *Milne*, Clara Johnson.
- April 27. "Guinevere," *Tennyson*, Alice Eddy.
- April 28. "The Maker of Dreams," *Downe*, Ruth Richmire. "Spiced Wine," *Jones*, Jeannette Dobrinski. "Three Pills in a Bottle," *47 Workshop*, Ruth D. Whitehead.
- April 29. "Lonesome-Like," *Brighthouse*, Alice Langdon. "His Soul Goes Marching On," *Andrews*, Mrs. Georgia Unverzagt. "The Doll in the Pink Silk Dress," *Merrick*, Grace George.

- April 29. Recital by the First Year Class. "The Fifth Commandment," *Houghton*, Mary Lou Kromer. "Not Quite Such a Goose," *Gale*, Gladys Millett. "Female of the Species," *Van De Waler*, Anita Smith.
- April 30. "The Boy Will," *Rogers*, Lena Ulen. "Girl, Girl, Girl," *Tarkington*, Marcia Levenson.
- April 30. "Captain January," *Richards*, Bulah Gardner. "The Dust of the Road," *Goodman*, Katherine Moore. "Cousins," *Partridge*, Mary Zaida Lewis.
- May 1. "The Blue Bird," *Maeterlinck*, Mary Simonton.
- May 2. Baccalaureate Service. Rev. Robert Watson, D.D., Vice-President, presiding.
- May 3. Dramatic Recital, "Alice Sit by the Fire," *Barrie*.
- May 4. Reading: "The Shadow of the Glen," *Synge*; "Cheezo," *Dunsany*, M. Oclo Miller.
- May 5. Annual Banquet, Copley-Plaza.
- May 6. Graduating Exercises, Annual Meeting of Alumni Association.

## GENERAL INFORMATION

### REGARDING ENTRANCE

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualification from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**— Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given October 6th.

### CLASS ATTENDANCE

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A record of attendance will be kept and all lost lessons must be made up by private lessons.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Any instruction outside of the School curriculum must be approved by the Dean.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### RELIGIOUS LIFE

The School of Expression admits both men and women. It is non-denominational and non-sectarian, but its work is distinctly Christian, drawing its students from all faiths.

Chapel services are conducted each morning. Attendance is required of all students.

### LOCATION OF THE SCHOOL

The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

### BOARD AND HOME

The Dormitory is open throughout the year. Students who cannot be accommodated in the house will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations, students should state their requirements. Accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a residence without consulting the office.

Rates for accommodations in the Dormitory, the Franklin Square House and the Students' Union average from ten to fifteen dollars per week.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### RAILROAD INFORMATION

Students coming from New York or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R. R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year upwards of one hundred assignments of undergraduate readers and "play groups" have been made.

### DIPLOMAS\*

1. General Culture Diploma. — Two years. Requires the mastery of first and second year work. 1200 points.

2. Speakers' Diploma. — Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 1200 points.

3. Public Readers' Diploma. — Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 1400 points.

4. Dramatic Diploma. — Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 1440 points.

5. Teachers' Diploma. — Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A.B. degree, may take the course in two years.) 1800 points.

6. Literature and Expression Diploma. — Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 2400.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a General Culture, Public Reader's or Dramatic Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

### Honorary Diplomas

7. Artistic Diploma. — Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 2000.

8. Philosophic Diploma. — Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 2400.

\* School of Expression Diplomas are accredited toward the B.S. degree at Boston University School of Education, at Columbia University Teacher's College and at other universities and colleges in the United States.

## SYSTEM OF CREDITS

**The Unit of Work and Credit** is the class hour. Each class hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Thursday in October to the first Thursday in May, five days a week, four hours a day.	600 points
Second Year Special Course, first Thursday in October to first Thursday in May.	720 points
Public Reader's Course, each year, first Thursday in October to first Thursday in May.	600 points
Dramatic Diploma Course, each year, first Thursday in October to first Thursday in May.	600 points
Any School of Expression summer term of six weeks.	120 points
Any School of Expression summer term of four weeks.	80 points
Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of	400 points.

Private lessons with teachers other than School of Expression Graduates may count for credits on a one-third basis.

Students must be recommended for graduation by the faculty. Number of points do not necessarily mean graduation.

ADVANCED CREDIT FOR WORK UNDER GRADUATE  
TEACHERS

The maximum allowance permitted for work done under graduates of the School of Expression away from the School is the credit for the work of the first year, namely 600 points. For this credit the requirement shall be 700 hours of work in class. The student shall not be given full rank until he has proved his preparation and capacity by a semester's work in the school. Credit is granted on the supposition that the work of the first year class has been adequately done under at least two teachers. The requirements of the First Year will be furnished on application.

With this credit of 600 points, one school year of work, five days a week, would give the credit for the General Culture Diploma (1200) points.

With this credit of 600 points, one calendar year of continuous work would be considered sufficient to entitle the student to a Teacher's Diploma, if the student took the Second Year Special course of six days a week. The credits would then add up as follows: September term, 80 points; Second Year Special, 720 points; Dramatic term, 120 points; July term, 120 points; August term, 80 points; total, 1720 points.

## EXPENSES AND FEES

Regular group of courses for each school year . . . . .	\$250.00
Second Year Special Course (October to May) . . . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) . . . . .	300.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session (each course, each semester) . . . . .	10.00
Evening Short Term (10 lessons) . . . . .	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) . . . . .	150.00
Extra Examinations, each . . . . .	5.00
*Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Summer Terms, six weeks each . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00
Diploma fee . . . . .	5.00

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who comes through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition, payable two-thirds on registration day; remaining one-third payable January 5.

Tuition is not subject to return or deduction.

Application fee for Students' Residence, payable in advance, \$15.

Address all communications to

## THE SCHOOL OF EXPRESSION (CURRY)

301 Pierce Bldg., Copley Square

Boston, Massachusetts

\* See Corrective Work.

## ALUMNI ASSOCIATION

## Boston Chapter

At the Annual Meeting held on Commencement Day, May 6, officers and committees were elected:

President, Mrs. M. E. Sellew (Mary F. McGlaulin '96); Vice-President, Edward Abner Thompson ('13); Recording Secretary, Mary Frances Finneran ('19); Corresponding Secretary, Alice C. Langdon ('26); Treasurer, Alan L. Blacklock ('23).

Executive Committee: the above officers, and Mr. William Frederic Berry ('96), Miss Eleanor Widger ('14), Mrs. Frederick Tauber (Wanda Powers '09), Miss Agnes Ruth Hoffinger ('24), Mrs. Francis B. Patten (Georgie Townsend), Mr. Domis Plugge ('22).

The Executive Committee is arranging a program of social and literary gatherings for the School Calendar year.

## Social

October 7. Opening day, Tea and Dance

January 4. New Year Tea and Dance

Easter Monday. Senior Tea and Dance

May 7. Commencement Day, Luncheon and Annual Alumni Meeting

## Literary

The regular meetings of the Alumni Association the first Monday of the month. The following program is arranged:

October. Some Modern British Writers and their approach to life and letters.

November. Mr. Max Beerbohm (Seven Men)

December. C. E. Montague

February. H. N. Tomlinson (Waiting for Daylight)

April. Katherine Mansfield (Story)

Plans are also being made for lectures on artistic and literary subjects for the Alumni.

The Executive Committee takes this opportunity to express its appreciation of the work of the Executive Committee of the Board of Trustees. Although they are very busy people, they have given unsparingly of their time and thought in promoting the welfare of the School.

The Committee feels that the principles and methods of Dr. Curry are loyally followed and the instruction given is of the most intelligent order. Because of this splendid teaching, the students have made a fine record.

Thus far the enrollment in the summer terms of the School has been larger this year than for several years past.

The Boston Chapter of the Alumni Association is anxious to keep in touch with the Chapters throughout the country, and will welcome any news or information in regard to the work that they are doing. Address, Miss Alice C. Langdon, Corresponding Secretary, 301 Pierce Building, Boston, Mass.

MARY F. SELLEW (Mrs. M. E.), *President.*  
W. FREDERIC BERRY,

*Chairman of Executive Committee.*

## STUDENTS, 1925-1926

## Third Year Class

Baer, Bessie Cohen, \* Brookline, Mass.  
 Clayton, Frances, Canton, Mass.  
 Eddy, Alice G., Jericho Centre, Vt. ■  
 Fish, Blanche Mosher, Mattapan, Mass.  
 Freeman, Elizabeth Test, Asheville, N. C.  
 Heurlin, Breta, Wakefield, Mass.  
 Jones, Dorothy, \* Philadelphia, Pa.  
 Kelfer, Katherine, \* Indianapolis, Ind.  
 Landman, Alma Tress, \* (A.B., Huron Coll.),  
 Groton, S. D.  
 Morse, Grace Gilbert, \* Brookline, Mass.  
 Parker, Hattie Mae, \* Lasker, N. C.  
 Perry, Gerda Von B., \* Boston, Mass.  
 Potter, Claudia, \* Boston, Mass.  
 Raatikainen, Vieno, \* Thomaston, Me.  
 Ross, Hilary E., Milwaukee, Wis.  
 Sexton, Marie Joannab M., Windsor, N. S.  
 Simonton, Mary, Jonesboro, La.  
 Stahl, Emory Wayne (A.B., Simpson)\*,  
 Lowell, Mass.  
 Swink, Maude, \* Temple, Texas.  
 Taylor, Louise Ruth, \* Louisville, N. C.  
 Thompson, Maitland Le Grande, \* Washing-  
 ton, D. C.  
 Wheatley, Virginia, \* Hurlock, Md.

## Second Year Class

Bale, Ruth Gibson, Rome, Ga.  
 Briggs, Gladys, Somerville, Mass.  
 Dobrinski, Jeannette, Milwaukee, Wis.  
 Giles, Adelmia (A.B., Florida State), Or-  
 lando, Fla.  
 Lewis, Mary Zaida, Auburn, Ill.  
 Moore, Katherine M., Texas City, Texas.  
 Swaine, Dorothy, Hantsport, N. S.  
 Ulen, Lena, Windsor, Vt.  
 Whitehead, Ruth Dunstan, Winona, Miss.

## Second Year Special Class

Gardner, Bulah, Wichita Falls, Texas.  
 George, Grace Hortense, Boston, Mass.  
 Johnson, Clara Craig (A.B., Florida State),  
 Jacksonville, Fla.  
 Langdon, Alice C. (B.S., S.D., State), Wash-  
 ington, D. C.  
 Levenson, Marcia, Chelsea, Mass.  
 Lloyd, Claramae, Roscoe, Texas.  
 Morris, Catherine Lee, Lynn, Mass.  
 Richmire, Ruth R., Morocco, Ind.  
 Unverzagt, Georgia Lyons, Newport, Ky.

## First Year Class

Benjamin, Mabel Louise, Dorchester, Mass.  
 Bryant, Amy Garland, Biddeford, Me.  
 Coulter, Susanna A., Roslindale, Mass.  
 Ellis, Rosalin, Eveleth, Minn.  
 Kromer, Mary Lou, Calumet, Pa.  
 Millett, Gladys Evelyn, Mt. Vernon, Me.  
 Potter, Kate-Louise, Providence, R. I.  
 Smith, Lucy A., Haydenville, Mass.  
 Smith, Sarah Marjorie, Springdale, Pa.  
 Stern, Wilma Ruth, Hartford, Conn.  
 Stewart, Jean, Antigonish, N. S.

Summer and Special Students,  
1925-26

Accomando, Celis F., Winter Hill, Mass.  
 Alderson, Jean, Asheville, N. C.  
 Allan, Adeline, Swampscott, Mass.  
 Alland, Angus Mary, Wills Point, Texas.  
 Allen, Olive, Shamrock, Texas.  
 Altman, Frieda (A.B., Wellesley), Dorches-  
 ter, Mass.  
 Anderson, Linea A., Natick, Mass.  
 Arledge, Virginia L., Washington, D. C.  
 Armstrong, Lola May (A.B., Texas Christian  
 University), Fort Worth, Texas.  
 Ashley, Maude, Louisville, N. C.  
 Aycock, Lillian, Cooper, Texas.  
 Baugh, H. F., Jr., Rogers, Texas.  
 Baxter, Maybelle, Chicago, Ill.  
 Bayless, Beulah Brady, Asheville, N. C.  
 Bransfield, Belle H., Allston, Mass.  
 Bigelow, Florence I., Canton, Mass.  
 Bingham, Clyde Anderson, West Roxbury,  
 Mass.  
 Boll, Lawrence Leo (M.A., Catholic Univer-  
 sity of America), Dayton, Ohio.  
 Boyce, Alice M., Cambridge, Mass.  
 Brown, Margaret, Winters, Texas.  
 Buckley, Katherine, Needham, Mass.  
 Burnham, Irene A., Newtonville, Mass.  
 Burns, Lyda Elizabeth, Asheville, N. C.  
 Burt, Barbara, Boston, Mass.  
 Carlson, Jennie M., Arlington, Mass.  
 Carter, Hazel, Fort Worth, Texas.  
 Carter, Lawrence E., Dedham, Mass.  
 Chapman, Inez, Roby, Texas.  
 Child, Dudley R., Jr., Hudson, Mass.  
 Church, Grace C., Newton, Mass.  
 Clark, Eunice S., Walpole, Mass.  
 Colby, Edith L., Brookline, Mass.  
 Collins, Alice Grace, Woburn, Mass.  
 Coon, Ammon, West Monroe, La.  
 Cousens, Phyllis, Brockton, Mass.  
 Craft, Anna C., Everett, Mass.  
 Cramer, Mary Eva (M.A., Columbia), New  
 York City, N. Y.  
 Crowell, Margaret E., Allston, Mass.  
 Curtis, Jewette Anoline, Paris, Texas.  
 Daggett, Lois Mae (A.B., Wellesley), Water-  
 town, Mass.  
 Dalton, Madelon L., Brookline, Mass.  
 Daehliell, Ellen M., Washington, D. C.  
 Denison, Adelia, Paris, Texas.  
 Diver, Benjamin John, Boston, Mass.  
 Dixon, Laura, Dorchester, Mass.  
 Dudley, Elizabeth Pauline, Paris, Texas.  
 Edling, Amy, Roslindale, Mass.  
 Egan, Dorothy, Roslindale, Mass.  
 Egan, Marguerite, Roslindale, Mass.  
 Ellis, Lillian, Eveleth, Minn.  
 Ewing, Thelma Lewis (A.B., Rio Grande  
 Coll.), New Albany, Ohio.  
 Ewing, William Hollis (A.B., Rio Grande  
 Coll.), New Albany, Ohio.  
 Fallen, Fanny, Lancaster, Texas.  
 Farrington, Margaret, Waverley, Mass.  
 Fisher, Eunice, Paris, Texas.  
 Forrester, O'Bera, Wilson, Texas.

\* Advanced work taken in residence or summer terms.



- Fortner, Ada Mai, Russellville, Ark.  
 Foster, Jewelle, Ardmore, Okla.  
 Fraser, Christine M., Brookline, Mass.  
 Freeman, Zillah E., Melrose, Mass.  
 Fulmer, Margie, Orangeburg, S. C.  
 Fussell, Edythe V., Washington, D. C.  
 Gabisch, Thomas C. (Ph.D.), Columbus, Ohio.  
 Gallagher, Thomas F. (M.A., Woodstock Coll.), Boston, Mass.  
 Garfinkle, Esther, Nashville, Tenn.  
 Gill, Mildred, Dorchester, Mass.  
 Graham, Noreen, Breckenridge, Texas.  
 Gray, Sara Wheeler, Ft. Henry, Tenn.  
 Green, Mrs. A., Brookline, Mass.  
 Greene, Mildred G., Waverley, Mass.  
 Hall, Mildred, Birmingham, Ala.  
 Hawkins, Mrs. P. O., Anson, Texas.  
 Herlihy, Louise M., Newton, Mass.  
 Hersee, Grace D., Rosindale, Mass.  
 Higgins, Evelyn D., Dover, Mass.  
 Higgins, Florence Jessica, Wollaston, Mass.  
 Holloway, Mrs. A. V., Wallhalla, S. C.  
 Howes, Christina M., Everett, Mass.  
 Houghton, Alexander, Malden, Mass.  
 Huff, Mae Louise, Pauls Valley, Okla.  
 Hyman, Lee, Boston, Mass.  
 Irwin, Helen Elizabeth Zane, Fort Worth, Texas.  
 Jenney, Philip, Stony Brook, Mass.  
 Johnson, Ethel M., Fort Worth, Texas.  
 Johnson, Helen Bethenia, Ardmore, Okla.  
 Johnson, Ruth Maurine, Ardmore, Okla.  
 Joelyn, Jean, Lynn, Mass.  
 Kemper, Nancy Elizabeth (A.B., Bethany-Peniel Coll.), Bethany, Okla.  
 Kendrick, Marjorie P., South Boston, Mass.  
 Kirgan, Sadie, Fairfield, Texas.  
 Koplovitz, Eva, Chelsea, Mass.  
 Le Colst, Esther Claire, Boston, Mass.  
 Loyd, Elizabeth, Jackson, Tenn.  
 Lull, Ida Belle (A.B., Judson Coll.), Wetumpka, Ala.  
 Lull, Mary Lucia, Wetumpka, Ala.  
 MacDonald, Mary, Boston, Mass.  
 MacKichan, Somerville, Mass.  
 MacLennan, Christina, Toronto, Canada.  
 MacLeod, Elizabeth M., Somerville, Mass.  
 Martin, Beatrice Theresa, Athol, Mass.  
 Matteson, Walker, Malden, Mass.  
 McBrean, Eleanor S., Watertown, Mass.  
 McClarty, Clarence N., Cambridge, Mass.  
 McCool, Mary Gertrude, Cambridge, Mass.  
 McCormick, Clare S., Waltham, Mass.  
 McCully, Margaret G., Toronto, Canada.  
 McGiffin, Elizabeth, Brookline, Mass.  
 McInerney, Margaret, Roxbury, Mass.  
 McKenzie, Catherine I., Somerville, Mass.  
 McKenzie, Mildred A., Beverly, Mass.  
 McMullen, George Adams (B.A., Victoria Coll.), Toronto, Canada.  
 McNutt, Peggy, Rockwood, Tenn.  
 McNeill, M. Frances, Cambridge, Mass.  
 McNeill, Marion T., Cambridge, Mass. **†**  
 McShan, Edith, Brady, Texas.  
 Medders, William Harper, Still Pond, Md.  
 Mintern, Zoe Frederica, Watson, Ark.  
 Mirabile, Rose, Somerville, Mass.  
 Mixon, Violet Virginia, Yamassee, S. C.  
 Montgomery, Margaret, Chestnut Hill, Mass.  
 Moore, Chowning, Van Alstyne, Texas.  
 Oakes, Evelyn, Wellesley, Mass.  
 Paine, Winifred, Weston, Mass.  
 Parker, Florence Grace, Malden, Mass.  
 Parker, Mrs. Fred, Roby, Texas.  
 Patterson, Olene, Asheville, N. C.  
 Peabody, Genevieve S., Salem, Mass.  
 Peck, Eugenia C., Arlington, Mass.  
 Phillips, M. Evelyn, Rosindale, Mass.  
 Pickering, Eleanor Chaney (B.A., Oberlin Coll.), Lancaster, Ohio.  
 Procter, Charles W., Palestine, Texas.  
 Rauber, Jacob Robert (Ph.D., St. Bernard's Sem.), Rochester, N. Y.  
 Reeves, Cora L., Mount Vernon, Ohio.  
 Reubens, Emil M. (B.B.A., Boston University), Boston, Mass.  
 Rose, William J., Boston, Mass.  
 Rye, Florence, Russellville, Ark.  
 Saunders, Jewell, Frankston, Texas.  
 Sears, Vera, Wollaston, Mass.  
 Seaton, Wretha Y., Wellington, Kans.  
 Setton, Inez, Alto, Texas.  
 Siegmann, Anna M., Wollaston, Mass.  
 Silke, William E., Boston, Mass.  
 Smith, Elizabeth, Dorchester, Mass.  
 Smith, H. Robert, Malden, Mass.  
 Spagnolo, Purina, Somerville, Mass.  
 Stevenson, Malven K. (A.B., Texas Christian University), Sweetwater, Texas.  
 Stewart, Sara, Lauderdale, Fla.  
 Storrs, Mrs. Charles Paddock, Asheville, N. C.  
 Studley, Eleanor, Waban, Mass.\*  
 Sullivan, Miss, Norwood, Mass.  
 Sweet, Mary (A.B., Texas Christian University), Fort Worth, Texas.  
 Taylor, Frances, Boston, Mass.  
 Thistle, Mary Blight, Melrose, Mass.  
 Thompson, Katherine, Vancouver, British Columbia.  
 Tillery, Joyce, Beaumont, Texas.  
 Todd, Elizabeth Melvina, Asheville, N. C.  
 Townsend, Carrie Lee, Asheville, N. C.  
 Twomey, Juliana, Dorchester, Mass.  
 Vyne, Louise, Asheville, N. C.  
 Wade, Jean, Rockland, Mass.  
 Walker, Iola, Godley, Texas.  
 Walker, Romeo S., Comanche, Texas.  
 Walley, Miriam P., Boston, Mass.  
 Weinstein, Inez, Somerville, Mass.  
 Wells, Louise (A.B., Bessie Tift Coll.), Asheville, N. C.  
 Wengert, Bonnie, Asheville, N. C.  
 West, Wilna F., Plainview, Ark.  
 White, Mildred Florence, Somerville, Mass.  
 Wilder, Everett P., Hingham, Mass.  
 Wilder, Louise Overton, Hingham, Mass.  
 Wolff, Helen Zena, Brookline, Mass.  
 Woodbridge, Marion Emily, Lynn, Mass.  
 Wynne, Elizabeth L., Washington, D. C.  
 Young, Mrs. O. C., Clarksdale, Miss.  
 Youngeren, Martha, Brockton, Mass.

\* Name omitted from 1925 Catalogue.







# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION  
(CURRY)

Annual Catalogue  
1927-1928



VOLUME XXXII NO. 3

Pierce Building, Copley Square  
12 Huntington Avenue  
BOSTON, MASS.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second Class matter.

Act of July 16, 1894. Printed in the United States of America



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## TABLE OF CONTENTS

Administration . . . . .	5
Alumni Association . . . . .	29
Attendance . . . . .	24
Board and Home for Students (Dormitory) . . . . .	25
Calendar . . . . .	3
Charter of the School . . . . .	7
Corporation, The . . . . .	4
Corrective Speech . . . . .	19
Courses of Study . . . . .	11
Credits, System of . . . . .	27
Diplomas . . . . .	26
Entrance Requirements . . . . .	24
Evening Classes . . . . .	19
Expenses and Fees . . . . .	28
Faculty . . . . .	6
History of School: Its Methods and Purpose . . . . .	8
Junior Department . . . . .	20
Loan Scholarships . . . . .	10
Location . . . . .	25
Physical Training . . . . .	19
Public School Teachers' Courses . . . . .	19
Readers' and Speakers' Bureau . . . . .	25
Recitals . . . . .	21
Religious Life of Students . . . . .	24
September Preparatory Term . . . . .	20
Students, 1926-1927 . . . . .	30
Summer Session . . . . .	20
Trustees, Board of . . . . .	5



## CALENDAR, 1927-1928

Sept. 6	September Preparatory Term opens
Sept. 12	Evening Session opens
Oct. 3	September Preparatory Term closes
Oct. 4	Registration
Oct. 4	Examinations for Advanced Standing
Oct. 5	Opening Session
Oct. 8	Saturday courses begin
Oct. 12	Columbus Day (holiday)
Nov. 23	Founders' Day
Nov. 24	Thanksgiving Day (holiday)
Dec. 21, 1 p. m.	Holidays begin
Jan. 4, 9 a. m.	School reassembles
Jan. 9	Evening session, second semester opens
Feb. 1 to 8	First semester examinations
Feb. 8	Second semester opens
Feb. 22	Washington's Birthday (holiday)
April 19	Patriots' Day (holiday)
April 5 to 9	Easter recess
April 16 to May 29	Graduating recitals
May 26	Annual Banquet
May 27	Baccalaureate Sunday
May 29	Commencement Exercises

## Summer Session, 1928

Boston Dramatic Term. June 11 to July 20  
Texas (Fort Worth) Term June 7 to July 16 (six weeks)  
Asheville, N. C. Term June 18 to July 27 (six weeks)  
Boston August Term July 23 to August 31 (six weeks)

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H. H. Clayton  
 Pres. Edward Morgan Lewis  
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 Francis Call Woodman

#### Term expiring in 1930

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*Advisor to Women*—Clare Dudley Buck  
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Miss Florence L. Preble	Miss Carrie A. Davis
Alan L. Blacklock	Mr. William Frederic Berry

## FACULTY

Binney Gunnison (A. B., Harvard University; Philosophic Diploma, School of Expression, 1907). Dean. Director of Summer Terms.

Clare Dudley Buck (Philosophic Diploma, Organic Gymnastic Certificate, School of Expression, 1916).

Edward Abner Thompson (A. B. and A. M., Bowdoin College; A. M., Boston College; Artistic Diploma, School of Expression, 1914).

Eliza Josephine Harwood (A. B., A. M., Woman's College, Kent's Hill; Philosophic Diploma, School of Expression, 1914).

Harryett M. Kempton (Philosophic Diploma, 1914).

Lewis D. Fallis, A. B.\*; (Philosophic Diploma, 1927).

Mary Wilkinson Wadsworth (Teacher's Diploma, 1897).

Robert Emmons Rogers (A. M., Harvard University, Associate Professor of English and History, Massachusetts Institute of Technology).

Mary Frances Finneran (Teacher's Diploma, 1919).

Elizabeth Parker Hunt, M. A. (General Culture Diploma, 1908: Associate Professor of Reading and Speaking, Wellesley College).

*Mrs. M. C. Hutchinson - Eastman, M. A. (T. D. '19)\**

## SUMMER TERM DIRECTORS, 1927

Binney Gunnison, A. B., General Director.

Lewis D. Fallis, A. B. Special Director Texas Term and Boston August Term.

Domis Plugge, B. S., Special Director Dramatic Term.

Frances K. Gooch, M. A., Special Director Boston July Term.

## LECTURERS AND READERS

Rev. Robert Watson, D. D. Lecturer on the Bible.

Rev. J. Stanley Durkee, D. D. Lecturer on Literary Interpretation.

Malvina Bennett, M. A. (formerly Head of the Department of Reading and Speaking, Wellesley College).

Josephine Etter Holmes (Artistic Diploma, 1908).

Edith W. Moses, M. A. (Philosophic Diploma, 1908: Member of the Department of Reading and Speaking, Wellesley College).

Edith Margaret Small (1908: Assistant Professor of Reading and Speaking, Wellesley College).

Priscilla Potter White, A. B. (Teacher's Diploma, 1916).

\*August 1, 1927, to February 1, 1928.

*\* Second Semester*

**THE SCHOOL OF EXPRESSION**

**History** Boston University, at its foundation in 1872 organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on this work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Still later these institutions were combined, and in 1884, with the cooperation of literary men and educators, the School of Expression was established as an independent institution. Some years later, the Boston College of Oratory was merged with the School of Expression.

In 1888 the School was incorporated under the laws of Massachusetts. A copy of the charter follows:

**CHARTER OF THE SCHOOL OF EXPRESSION**

No. 3402

**COMMONWEALTH OF MASSACHUSETTS.**

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the SCHOOL OF EXPRESSION, for the purpose of establishing and endowing a School for training the voice, body, and mind in all forms of Expression; furnishing special training for teachers, readers, speakers, and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk, and Trustees with powers of Directors of said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office:

Now, Therefore, I, HENRY B. PIERCE, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the SCHOOL OF EXPRESSION, with the powers, rights, and privileges, and subject to the limitations, duties, and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed, and the seal of the Commonwealth of Massachusetts hereunto affixed this third day of October in the year of our Lord one thousand eight hundred and eighty-eight.

HENRY B. PIERCE,  
Secretary of the Commonwealth.

In its early days, the School had among its friends such men as Rev. Phillips Brooks, D. D., James T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1923, was a severe blow to the School, but the Trustees and officers rallied to its support. In November, 1925, the Alumni came into control of the School, and are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

**Aims** The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. The Founders aimed to secure the adoption of adequate methods for the development of expression; also to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant; to stimulate the imagination and power of creative thinking, to cultivate the habit of self confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

The School of Expression trains teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and furnishes opportunities for culture and self improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of teaching Expression, Dramatic Art, Platform Art and General Culture.

**Methods** The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking in exercises.

I. The principle of spontaneity and individuality is nurtured in many ways in every student. This ultimately is the development of Personality.

II. The mind is the real source of all human expression and Art. Expression becomes through the imagination and feeling the revelation of the processes of being.

III. To express all the fitting impressions and suggestions of the mind requires well developed Technique. All aspects of technical voice and action are thoroughly studied at the School,—but always with the Mind as the initial impulse for the use of them.

IV. The teacher's critical analysis of the progress made by the student must be the basis for his constructive work. The School is illustrious because it has always had keen, discriminating criticism.

V. Such criticism should include in its standard the relation of Expression to the great world of Art in general. The student has always been shown the great works of music, painting, sculpture, architecture and literature to corroborate the principles which the School is constantly inculcating. No matter how far the student goes in his development as an artist on the stage, on the platform, in Public Address, in Interpretation, he has nothing to unlearn if he has the Curry Method.

These fundamental principles are the distinctive features of the School of Expression, and because of their fundamental character they enter into the work of the School from the first hour, and are taught in all the summer terms. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, to enter critically into the intricacies of etymology and metre: it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows—that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

**Results** The School of Expression has been particularly distinguished by the excellence of the Teachers of Public Speaking and Vocal Expression, who have become heads of departments in high schools, colleges and universities. There is a large demand for teachers of the methods of Dr. and Mrs. Curry.

#### **Public Readers**

Many of our graduates are most successfully meeting the demand for readers on the public platform.

#### **Clergymen and Community Workers**

From the beginning the School has been most successful in assisting the students in these fields, and workers are to be found throughout this country and in foreign fields.

#### **Directors of Little Theatres and Dramatic Directors**

The Little Theatre Movement through the country is rapidly growing and is one of the most promising fields of dramatic work. The need for trained directors grows apace. The School of Expression plans to meet these demands.

#### **Business Men and Women**

Many graduates and special students have written of the great help the training has been to them in meeting and solving problems of business life.

**LOAN SCHOLARSHIPS**

To be applied on tuition and to be repaid within a reasonable time.

**ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

**J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10)

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**THE A. B. C. FUND, FROM A FRIEND**

The sum of one hundred dollars to be loaned to some worthy student.

**CALIFORNIA SCHOLARSHIP, NUMBER 1**

The sum of one hundred dollars to be loaned to some worthy student.

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**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of ..... dollars for the purpose of .....

Signed,



## DESCRIPTION OF COURSES

(Dr. Curry's text books are used as a basis for all courses.)

## I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

1. **Logical Thinking in Reading.**—Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

2. **Imaginative Thinking in Reading.**—Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

3. **Dramatic Thinking in Reading.**—Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

4. **Movement in Reading.**—The vital psychic movement calls for a weighing of each idea and of each group of ideas that depends on the motivation or profound impulses of the mind.

## II. Training of Voice. Diction.

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

5. **Conditions of Voice.**—The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]

**6. Voice and Diction.**—Diction, as used in connection with Vocal Expression, is the study of speech organs and their functions in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**7. Phonetics.**—**Corrective Speech.**—Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**8. Principles of Vocal Training.**—Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**9. Resonance and Flexibility of Voice.**—Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**10. Dramatic Modulations of Voice.**—Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

### III. Harmonic Coordination of Body

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities which enter into the work of interpretation. Harmonic training

educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**11. Relaxing and Reorganizing Movements.**—Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**12. Ease and Freedom.**—Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**13. Rhythmical Balance Movements.**—Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### **IV. Emotional Response of Body. Pantomimic Training**

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**14. Life Study.**—The student is trained to observe and impersonate people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic instinct. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year.]

**15. Pantomimic Training.**—A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**16. Pantomimic Expression.—Character Study.**—This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression,—the interpretation of character. [Third Year.]

#### **V. Literary Interpretation. Public Reading.**

The story was one of the earliest developments of literature. Through its picturings of life readers could interpret sympathetically and imaginatively the experiences of others. To read or tell a story well requires such an identification of one's self with each

situation that every scene and event shall imaginatively appeal to the hearer.

To tell a story well is the foundation of all public reading, public speaking and acting.

**17. Story Telling.**—Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**18. Narrative Poetry.**—The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**19. Platform Reading.**—Platform presentations by the student of different forms of literature. He begins with the story and the one-act play. [First Year.]

**20. Public Reading.**—Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**21. Public Reading: Drama.**—This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**22. Lecture-Readings: Browning and Contemporary Poets.**—A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and leading poets of the 20th century, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**23. Public Reading: Method.**—Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

## VI. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**24. Extemporaneous Speaking: Group Discussion.**—Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [First Year.]

**25. Extemporaneous Speaking: Contemporary Affairs.**—A laboratory course. [Second Year.]

**26. Forms of Public Address.**—Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**27. Argumentation and Debating.** [Third Year.]

### VII. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**28. Dramatic Thinking.**—Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression—words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**29. One-Act Plays: Rehearsal.**—Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**30. Dramatic Thinking: Shakespeare.**—A progression from the first year which centers on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**31. Modern Drama: Rehearsal.**—A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up, rehearsal and all things which go to make a successful public presentation. [Second Year.]

**32. Play Production.**—Study of the history of play production with

special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**33. Modern Drama: Rehearsal.**—A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**34. Stage Art.**—A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and, second by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**34. Written Composition.**—Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**35. Outline History of English Literature.**—A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**36. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers.*

**37. History and Technique of English and American Drama.**—This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic work done by the past generation in the chief well-marked forms—as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern

theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second Year.]

**38. Contemporary Literature in Europe and America.**—Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Roland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez in Spain; Dostoevsky, Andreev, Tolstoy, Chekhov, in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**39. The Modern Novel.**—This course is not so much a survey course in the history of the novel as an attempt to give the students some idea of the rich material for their professional work to be found in the novels of the last century by both English and American authors. The foundations and the background will be sufficient for the purpose of a cultural course, but the emphasis will be upon a critical study of the various forms and tempers of the novel, resulting from the author's individual genius, to bring out the characteristics, dramatic, lyrical, narrative, etc., which make the novel quite as suitable material for interpretation as the play or the poem. Students will be expected to do as much outside reading as their time will allow.

Fully half the course will be given to the English novel, including a brief sketch of its origins and allied forms, followed by some consideration of the masters of the eighteenth century: Goldsmith, Fielding, Sterne, etc. Chief emphasis will naturally be placed on the great novelists of the nineteenth century: Scott, Jane Austen, Dickens, Thackeray, George Eliot, Trollope, Reade and Collins and lesser figures; then the modern writers, Meredith and Hardy, George Moore, Wells and Galsworthy, Conrad and Bennett will be discussed. Of the American novelists Hawthorne, Mark Twain, W. D. Howells and Frank Norris, and some of the so-called "sectional" writers will be taken up. [Third Year.]

**40. Methods of Teaching Vocal Expression.** [Third Year.]

## A TABULAR VIEW OF COURSES FOR 1927-28

## I. Vocal Expression

<i>First Year.</i>	Logical Thinking	3 hours a week
<i>Second Year.</i>	Imaginative and Dramatic Thinking.	3 hours a week
<i>Third Year.</i>	Movement—Motives and Impulses.	2 hours a week

## II. Vocal Training

<i>First Year.</i>	Fundamental Conditions. Phonetics.	4 hours
<i>Second Year.</i>	Emission and Resonance.	4 hours
<i>Third Year.</i>	Resonance and Agility. Dramatic.	3 hours

## III. Harmonic Co-ordination of Body

<i>First</i>	Relaxing and Reorganizing Movements.	4 hours
<i>Second and</i>	Ease and Freedom.	2 hours
<i>Third Year.</i>	Rhythmic Dancing.	2 hours

## IV. Pantomimic Training and Expression

<i>First Year.</i>	Elementary Actions.	1 hour
<i>Second Year.</i>	Life Study. Pantomime.	3 hours
<i>Third Year.</i>	Pantomimic Expression. Character Study.	2 hours

## V. Literary Interpretation

<i>First Year.</i>	Story Telling. Narrative Poetry.	3 hours
<i>Second Year.</i>	Public Reading. Criticism.	3 hours
<i>Third Year.</i>	Public Reading. Drama. Lecture. Recitals.	4 hours

## VI. Public Speaking

<i>First Year.</i>	Conversations. Extemporaneous Speeches.	1 hour
<i>Second Year.</i>	Extemporaneous Speaking.	1 hour
<i>Third Year.</i>	Forms of Public Address. Debating.	2 hours

## VII. Dramatic Interpretation

<i>First Year.</i>	Dramatic Thinking. One Act Plays.	3 hours
<i>Second Year.</i>	Dramatic Thinking. Shakespeare.	3 hours
<i>Third Year.</i>	Modern Drama. Rehearsal.	3 hours

## VIII. Literary History and Criticism

<i>First, Second and Third Year</i>	Contemporary Literature in Europe and America.	1 hour
<i>Second Year.</i>	English and American Drama.	1 hour
<i>Third Year.</i>	Methods of Teaching Vocal Expression.	1 hour



### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf,—those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

#### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit for courses taken is given by the School Department of the City of Boston, also by the School of Education, Boston University. Write for circular.

#### III. Physical Training

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching, supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

#### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, three evenings each week. The courses this year have been thoroughly revised. The first semester opens September 12 and closes December 16. The second semester opens January 9. Special Evening School Circular mailed upon request.

### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

### VI. The Summer Session

The 1927 Summer terms of the School of Expression, under the supervision of the Dean, Binney Gunnison, A. B., are as follows:

Boston Dramatic Term, May 9 to June 16. Mr. Domis Plugge, Director.

Texas (Fort Worth) Term, at the Texas Christian University, June 8 to July 19. Lewis D. Fallis, A. B., Director.

Asheville (N. C.) Term, June 23 to August 3. Miss Laura Plonk, A. B., Director.

Boston July Term, June 20 to July 29, Miss Frances K. Gooch, M. A. Director.

Boston August Term, August 1 to August 26. Lewis D. Fallis, A. B., Director.

September Preparatory Term, September 6 to Oct. 4. Mr. Binney Gunnison, A. B., Director.

The 1928 Summer terms of the School of Expression will be held as follows:

Boston Dramatic Term, June 11 to July 20.

Texas (Ft. Worth) Term, June 7 to July 16.

Asheville (N. C.) Term, June 18 to July 27.

Boston August Term, July 23 to August 31.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding the General Culture, Public Reader's or Dramatic Diploma, can secure the Teacher's Diploma by taking the necessary work in summer terms.

### VII. The September Preparatory Term

#### September 6, 1927 (Four Weeks)

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Standing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.

## RECITALS

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## RECITALS, LECTURES AND SOCIAL EVENTS, 1926-7

September 16	Informal Tea
October 7	Address of Welcome Dr. Robert Watson, President
October 7	Opening Tea and Dance
October 8	Reading, "Hiawatha's Wooing" "The Vision of Sir Launfal" Edward A. Thompson
October 15	Students' Recital
October 22	Talk by Mr. Alan Mowbray of the Copley Players
October 29	Elections of Class Officers
November 2	Reading, "Cyrano de Bergerac" Edward A. Thompson
November 5	Reading, "Mary Jane's Pa,"—Edith Ellis Flora Haviland McGrath ('14)
November 12	Students' Recital
November 19	Short Story Recital
November 26	Students' Recital
November 30	Carnival
December 3	Talk by Mr. Edward Rigby of the Company of "This Woman Business," then playing at the Wilbur Theatre
December 7	Graduating Recital "Green Gardens"—Francis Noyes Hart Miss Jean Stewart "The Fifth Commandment"—Stanley Houghton Miss Mary Lou Kromer
December 14	One-Act Plays* "The Wonder Hat"—Ben Hecht and Kenneth Woodman "Let It Go at That"—Essex Dane "Cul-de-sac"—Essex Dane
December 17	One-Act Plays* "Lady Fingers"—Glenn Hughes "When the Whirlwind Blows"—Essex Dane "Saved"—J. W. Rogers, Jr.
December 22	Recital by the Junior Department *Produced at the Elizabeth Peabody Play House.

January	4	Reading, "Hamlet" Mr. Edward Abner Thompson
January	18	Interpretative Readings "Granny Maumee"—Ridgely Torrence "The Rider of Dreams"—Ridgely Torrence "Fifty Years"—James W. Johnson Poems "Judas Iscariot"—Counter Cullen "A Cabin Tale"—Paul Laurence Dunbar Miss Edith W. Moses
January	25	Annual Recital at the Franklin Square House
January	28	Program of Short Stories
February	1	Annual Dance. Copley Plaza
February	4	Reading of One-Act Plays
February	11	Program of Lyrics, from the Lyric Class
February	15	Readings from the Mystic Poets Mrs. Elizabeth Parker Hunt
February	18	Readings from Modern Poets
February	25	Program of Short Stories
March	1	Program of Lyrics
March	15	Readings of One-Act Plays
March	21	Lecture by Prof. William H. Greaves
March	22	Dramatic Recital
March	29	Readings of One-Act Plays
April	2	The Ring and the Book—Browning Mr. Binney Gunnison

### PROGRAM OF COMMENCEMENT SEASON, 1927

- April 1. "The Blue Bird," (*Maurice Maeterlinck*), Lucille Melville Smith.
- April 5. "Outward Bound," (*Sutton Vane*), Katharine Rigby.
- April 7. "'Op o' Me Thumb," (*Frederick Fenn and Richard Price*), Dorthea Perham. "Cinderella Married," (*Rachel Lyman Fields*), Brown Dodson. "The Intimate Strangers," (*Booth Tarkington*), Mary Freeman. "The Closet," (*Doris Halman*), Martha Frances Barnett.
- April 8. "A Brewing of Brains," (*Constance D'Arcy Mackay*), Eleanor MacBreen. "A Sisterly Scheme," (*H. C. Bunner*), Genevieve Peabody. "Turkey in the Oven," (*E. H. Abbott*), Marjorie Field. "Great Moments," (*Raymond Moore*), Frances Terry.
- April 9. "Miss Lulu Bett," (*Zona Gale*), Margaret Welsbrod. "The Trysting Place," (*Booth Tarkington*), Claire Johnston.
- April 12. "Children of the Moon," (*Martin Flavin*), Mary Lou Kromer. "Her Country," (*Euphemia Van Rensselaer Wyatt*), Olga Johnston.

- April 13. "The Show Boat," (*Edna Ferber*), Maybelle Whitfield.  
 "Trifles," (*Susan Glaspell*), LeNore Anderson. "Matinata,"  
 (*Lawrence Langner*), Frances Peak.
- April 14. "The Six Who Pass While The Lentils Boil," (*Stuart Walker*), Letha Coger. "Quality Street," (*Sir James M. Barrie*), Sara Gray. "Buying Culture," (*Antoinette Wood*), Vivian Bean.
- April 18. "Alice Sit by the Fire," (*Sir James M. Barrie*), Mary Zaida Lewis.
- April 21. "Joy," (*John Galsworthy*), Edith Becton. "The Lost Word," (*Henry Van Dyke*), Helen Shaffer.
- April 22. "Hearts to Mend," Rose Seltzer  
 "Sun Rise," Phyllis Oakman  
 Reading, Madeline Hurwitz  
 "The Highwayman," (*Alfred Noyes*), Mary Leadbetter
- April 22. "A Kiss for Cinderella," (*Sir James M. Barrie*), Ruth Richmire.
- April 23. "Helena's Husband," (*Phillip Moeller*), Amy Bryant.  
 "The Little Shepherdess," (*Andre' Rivoire*), Gladys Millet  
 "The Broken Soldier and the Maid of France," (*Henry Van Dyke*), Rosalin Ellis. "Sun Up", (*Lula Vollmer*), Ruth Perry.
- April 26. "Mrs. Bumsted Leigh", (*Harry Jones Smith*), Alice Langdon.
- April 27. "Lady Anne", (*Doris Halman*), Leone Renn. "You and I", (*Phillip Barry*), Augusta Sample.
- April 28. Poems from the *Habitant*: "Wreck of the Julie Plante," "The Habitant", "Leetle Bateese", (*Henry Drummond*), G. A. McMullen. "Spring Dreams", (*Madeline Chafee*), Mrs. Olive Allen.
- April 28. "Candida", (*George Bernard Shaw*), Jeanette Dobrinski
- April 29. Noon "Three Pills in a Bottle," (*Rachel Lyman Fields*), Kathleen Wood. "When the Moon's Three-quarters Full," (*Olga Lesh*), Sarah Meyers.
- April 29. "Lady Windemere's Fan," (*Oscar Wilde*), Bertha Boyd.
- April 30. Annual Dinner, Copley Plaza.
- May 1. Baccalaureate Service. Rev. Robert Watson, D. D., presiding.
- May 3. Senior Play, "The Rivals," (*Richard Brindsley Sheridan*). Fine Arts Theatre.
- May 4. "The Romantic Age", (*A. A. Milne*), Grace George.
- May 5. Commencement Exercises. Annual Meeting of Alumni Association.
- May 6. "Paola and Francesca", (*Stephen Phillips*), Sarah Smith  
 "Hiawatha," (*Henry W. Longfellow*), Angeline Agnich.
- May 7. "Smiling Through", (*Allan Langdon Martin*), Dorothy Swaine. "Night", (*James Oppenheim*), Grace Yarbrough.
- May 9. "Manslaughter," (*Alice Duer Miller*), Ruth Bale.
- May 10. "Aglavaine and Selysette," (*Maurice Maeterlinck*), Margaret Feilmster.
- May 13. Junior Department Recital.

## GENERAL INFORMATION

### REGARDING ENTRANCE

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualifications from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**—Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, and present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given October 4th.

### CLASS ATTENDANCE

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A record of attendance will be kept and all lost lessons must be made up by private lessons.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Any instruction outside of the School curriculum must be approved by the Dean.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### RELIGIOUS LIFE

The School of Expression admits both men and women. It is

non-denominational and non-sectarian, but its work is distinctly Christian, drawing its students from all faiths.

Chapel services are conducted each morning. Attendance is required of all students.

### LOCATION OF THE SCHOOL

The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

### BOARD AND HOME

The Dormitory is open throughout the year. Students who cannot be accommodated in the house will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations students should state their requirements. Accommodations will be secured, subject to approval on arrival. Students are not allowed to choose a residence without consulting the office.

Rates for accommodations in the Dormitory, the Franklin Square House and the Students' Union average from ten to fifteen dollars per week.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### RAILROAD INFORMATION

Students coming from New York or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R. R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country.

During the past year upwards of one hundred assignments of undergraduate readers and "play groups" have been made.

#### DIPLOMAS\*

1. General Culture Diploma.—Two years. Requires the mastery of first and second year work. 80 points.

2. Speakers' Diploma.—Two years, elective (may be taken by college graduates in one year.) Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 80 points.

3. Public Readers' Diploma.—Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 93 points.

4. Dramatic Diploma.—Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 96 points.

5. Teacher's Diploma.—Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A. B. degree, may take the course in two years.) 120 points.

6. Literature and Expression Diploma.—Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 200.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a General Culture, Public Reader's or Dramatic Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

#### Honorary Diplomas

7. Artistic Diploma.—Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 200.

8. Philosophic Diploma.—Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 200.

\*School of Expression Diplomas are accredited toward the B.S. degree at Boston University School of Education, at Columbia University Teachers' College and at other universities and colleges in the United States.



**SYSTEM OF CREDITS\***

**The Unit of Work and Credit** is the semester hour. Each semester hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Wednesday in October to the last Tuesday in May, five days a week, four hours a day.	40 points
Second Year Special Course, first Wednesday in October to last Tuesday in May.	48 points
Public Reader's Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Dramatic Diploma Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Any School of Expression summer term of six weeks.	8 points
Any School of Expression summer term of four weeks.	6 points
Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of	26 points
Private lessons with teachers other than School of Expression	
Graduates may count for credits on a one-third basis.	
Students must be recommended for graduation by the faculty.	
Number of points do not necessarily mean graduation.	

**ADVANCED CREDIT FOR WORK UNDER GRADUATE TEACHERS**

Students wishing to apply for advanced credit should write to the office, giving a detailed description of previous work. A statement of the number of credits which can be given will be forwarded from the office. Credit will be given provided the work of the first semester proves that their preparation is adequate.

\*Note the new system of credits. The unit of work and credit has been changed from the class hour to the semester hour. This plan has been adopted to conform with academic methods. It does not in any sense alter the amount of time required for the diplomas. The former credit of 800 points for one school year's work, now amounts to 40 semester hours.

## EXPENSES AND FEES

Regular group of courses for each school year . . .	\$250.00
Second Year Special Course (October to May) . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) . . . . .	300.00
Dramatic diploma group of courses for each school year . . .	250.00
Work chosen by subjects, one hour each week, for the year . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session (each course, each semester) . . . . .	12.00
Evening Short Term (10 lessons) . . . . .	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) . . .	150.00
Extra Examinations, each . . . . .	5.00
*Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Dramatic Term, six weeks . . . . .	80.00
Dramatic Term, Laboratory fee . . . . .	10.00
Boston August Term . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00
Diploma fee . . . . .	5.00
Fee for transcript of credits . . . . .	1.00

Tuition payable two-thirds on registration; remaining one-third payable January 5.

Registration will not be complete until fees are paid. Students whose tuition remains unpaid ten days after registration will be deprived of the privileges of the School until registration requirements are completed.

A statement of amount to be paid on registration will be forwarded by the office on request for application card.

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who registers through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be

received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition is not subject to return or deduction.

Application fee for Students' Residence, payable in advance, \$15.

Address all communications to

THE CURRY SCHOOL OF EXPRESSION

301 Pierce Bldg., Copley Square

Boston, Massachusetts

\*See Corrective Work.

ALUMNI ASSOCIATION

At the Annual Meeting held on Commencement Day, May 5, 1927, officers and committees were elected as follows:

President, Mr. Edward A. Thompson ('13); Vice President, Mrs. Frederic Tauber (Wanda Powers, '09); Recording Secretary, Miss Mary Frances Finneran ('19); Corresponding Secretary, Miss Kathleen Wood ('27); Corresponding Secretary pro tem, Miss Mary Catharine McDonough, ('22); Treasurer, Alan L. Blacklock ('23).

Executive Committee: the above officers and Mr. William Frederic Berry ('96); Mrs. M. E. Sellev (Mary F. McGlaulin, ('96); Miss Eleanor Widger, ('14); Miss Clare Dudley Buck ('15); Miss Beryl Meek ('22); Mr. Domis Plugge ('22).

The Executive Committee is arranging a program of social events for the coming year, among them the following:

October 5. Opening of the School Year, Tea and Dance.

January 4. New Year Tea and Dance.

Easter Monday, Senior Tea and Dance.

May 29. Commencement Day, Luncheon and Annual Alumni meeting.

All Alumni Correspondence should be addressed to officers in care of the School of Expression.

The annual dues of the Association are two dollars, and should be sent to the Treasurer.

EDWARD ABNER THOMPSON, *President.*

## STUDENTS 1926-1927

## Post Graduate Courses

Sister Hildegarde,\* Watertown, Mass.  
 Potter, Claudia\* (A.B., Mt. Holyoke),  
 Boston, Mass.

## Third Year Class

Bale, Ruth Gibson, Rome, Ga.  
 Beardsley, Mildred, Auburndale, Mass.  
 Dobrinski, Jeanette, Milwaukee, Wisc.  
 George, Grace Hortense, Boston, Mass.  
 Langdon, Alice, B.S. (Univ. of S. D.)  
 Washington, D. C.  
 Lewis, Mary Zaida, Auburn, Ill.  
 Lundman, Alma Tress\* (A.B., Huron  
 Coll.) Groton, S. D.  
 Richmire, Ruth R., Morocco, Ind.  
 Swaine, Dorothy, Hantsport, N. S.

## Second Year Elective Class

Becton, Edith Mary Davis, Waterbury,  
 Conn.  
 Brown, Howard L.\* Hamlet, N. C.  
 (Greensboro Coll.)  
 Feinster, Margaret Yount, A.B., Greens-  
 boro Coll. Newton, N. C.  
 Harrison, Virginia Lee\* (A.B., Texas C.  
 Univ.) Fort Worth, Tex.  
 Larsen, Eva Cecil, Kingsville, Tex.  
 Lee, Katye,\* Dunn, N. C.  
 Sample, Augusta, A.B. (Greensboro Coll.)  
 Elizabeth City, N. C.  
 Smith, Bessie Jenkins,\* Milwaukee, Wisc.  
 Weisbrod, Margaret (A.B., Florida State)  
 Tampa, Fla.  
 Unverzagt, Georgia Lyons,\* Newport,  
 Ky.  
 Whitfield, Maybelle, Coxburg, Tenn.  
 Yarbrough, Grace, Glendale, Calif.

## Second Year Class

Agnich, Angeline, Eveleth, Minn.  
 Anderson, LeNore, Jamestown, N. Y.  
 Barnett, Martha Frances, Jasper, Ala.  
 Boyd, Bertha Margaret, Eau Claire, Wisc.  
 Bryant, Amy, Biddeford, Maine.  
 Coger, Mary Letha, Huntsville, Ark.  
 Collins, Margaret Ellen, (A.B., Wel-  
 lesley Coll.) Worcester, Mass.  
 Dodson, Brown, Caviness, Tex.  
 Ellis, Rosalin, Eveleth, Minn.  
 Freeman, Mary Emmie (A.B., Agnes  
 Scott Coll.) College Park, Ga.  
 Gray, Sara Wheeler, Fort Henry, Tenn.  
 Johnston, Olga Louise, Batesville, Ark.  
 Kromer, Mary Lou, Calumet, Penna.  
 Levenson, Marcia, Chelsea, Mass.  
 McMullen, George Adams (B.A., Toronto  
 Univ.) Toronto, Canada.

Millett, Gladys Evelyn, Mt. Vernon,  
 Maine.  
 Myers, Sarah, Cleveland, Miss.  
 Peak, Frances Louise, Baton Rouge, La.  
 Perham, Dortha, Eveleth, Minn.  
 Perry, Ruth Elizabeth, Eureka Springs,  
 Ark.  
 Potter, Kate Louise, Providence, R. I.  
 Renn, Leone, Elkhart, Ind.  
 Rigby, Katharine, Port Hope, Ontario.  
 Smith, Lucy Anita, Haydenville, Mass.  
 Smith, Sarah Marjorie, Springdale,  
 Penna.  
 Stewart, Jean, Antigonish, N. S.

## Second Year Special Class

Allen, Olive, Amarillo, Tex.  
 Bean, Vivian Alice, East Jaffrey, N. H.  
 Deverell, Sara L., New York, N. Y.  
 Johnston, Claire H. Waverley, Mass.  
 Shaffer, Helen Hartzell, Latrobe, Penna.  
 Smith, Lucile Melville, Houston, Tex.  
 Wood, Kathleen, Bristol, Va.

## First Year Class

Field, Marjorie Wayne, Ann Arbor, Mich.  
 Hurwitz, Madeline Estelle, Nahant,  
 Mass.  
 Leadbetter, Mary Lucille, Belfast, Maine.  
 McBrean, Eleanor Sidley, Watertown,  
 Mass.  
 Merrill, Alice Louise, Cohleskill, N. Y.  
 Oakman, Phyllis Meredith, Marshfield,  
 Mass.  
 Peabody, Genevieve Seton, Salem, Mass.  
 Seltzer, Rose Helen, Fairfield, Maine.  
 Terry, Frances, Danville, Va.

## Summer and Special Students, 1926-27.

Adams, Marcella, New Haven, Conn.  
 Sister Angelica, N. Cambridge, Mass.  
 Armstrong, Mrs. Elizabeth, Little Rock,  
 Ark.  
 Austin, Leonora, Boston, Mass.  
 Barcus, Annie Edward, Georgetown,  
 Texas, A.B., Southwestern, M.A.,  
 Columbia.  
 Berryman, Emma B., Alto, Texas, A.B.,  
 Baylor College.  
 Best, Goldie Mildred, Pittsburgh, Penn.  
 Bethea, Totsie, Caddo Mills, Texas.  
 Blue, Dorothea Agnes, No. Woburn,  
 Mass.  
 Brady, Catherine Patricia, Ashville,  
 N. C.  
 Brady, Mary Constance, Asheville, N. C.  
 Broadus, Mary Neville, Colorado, Texas.  
 Brown, Margaret, Winters, Texas.

\* Advanced work taken in residence or summer terms

- Boyd, Edney May, Decatur, Texas.  
 Butryn, Lawrence M., Chelsea, Mass.  
 Cameron, Margaret Ann, Fort Worth, Texas.  
 Cannon, Georgia, Coleman, Texas.  
 Carter, Hazel, Fort Worth, Texas.  
 Ceruolo, John, East Boston, Mass.  
 Chambers, Gay, Okolona, Ark.  
 Champion, Marion Josephine, Swampscott, Mass.  
 Chapell, Mary Gould, Asheville, N. C.  
 Colgan, Sue A., Somerville, Mass.  
 Copelin, Alma, Fort Worth, Texas, B.A., Texas U.  
 Cosgrove, Roland, Cambridge, Mass.  
 Costello, Gladys Mae, Arlington, Mass.  
 Cox, Eunice, Comanche, Oklahoma, (B.S. Texas Women's College).  
 Crowell, Frances W., Wakefield, Mass.  
 Curtis, Jewette, Paris, Texas.  
 Daniel, Frances Elizabeth, Landrum, S. C.  
 Davis, Carrie Jean, McKenney, Texas.  
 Dearing, Mrs. Olin C., Waxahachie, Texas.  
 Dela Fenta, Rev. Daniel M., O.P., Providence, R. I.  
 Denison, Adelia, Paris, Texas.  
 Deppo, Ellen Frances, Asheville, N. C.  
 Dickey, Lorene, Bloom, Texas.  
 Dillingham, Lela, Oklahoma City, Oklahoma.  
 Earle, Mrs. Harmon B., Matador, Texas.  
 Ewing, W. H., New Albany, Ohio, (A.B., Rio Grande College).  
 Farrell, Mary, Boston, Mass.  
 Flynn, Alice M., Cambridge, Mass.  
 Fontanna, Mary E., Somerville, Mass.  
 Forbes, Albert B., Brookline, Mass.  
 Foekett, Ruth Louisa, Cambridge, Mass.  
 Foster, Jewelle, Ardmore, Oklahoma.  
 Frazier, Thelma, Roysse City, Texas.  
 Freeman, Zillah, E., Melrose, Mass.  
 Frizzell, Norma, Texas.  
 Gaines, Ida, Proctor, Texas.  
 Galligan, (Miss), Boston, Mass.  
 Garrett, Kathryn, Forth Worth, Texas, (A.B., Randolph-Macon W.C.M.A. University of Cal.)  
 Gelasco, Edward, Boston, Mass.  
 Greenhaw, Christine, Tucherman, Ark.  
 Gill, Mildred, Dorchester, Mass.  
 Glenn, Cora Lee, Fort Worth, Texas.  
 Goldsmith, Evelyn, Handley, Texas.  
 Goodwin, Lucille, Plainview, Texas.  
 Goud, Eugene F., Boston, Mass.  
 Hadley, Mary Estella, Newtonville, Mass.  
 Haley, Noreen, Midland, Texas.  
 Hamilton, Mrs. Zella G., Brookline, Mass.  
 Harlow, Nancy L., Cambridge, Mass.  
 Harris, Phyllis, Asheville, N. C.  
 Hart, Dorothy, Canton, Miss.  
 Harty, H. Dorothy, Cambridge, Mass.  
 Healey, Bertha L., Dorchester, Mass.  
 Henry, Mary Cecille, Asheville, N. C.  
 Hewatt, Clarice, Fort Worth, Texas.  
 Higgins, Evalyn D., (A.B., Boston Univ.) Dover, Mass.  
 Higgins, Florence Jessica, Wollaston, Mass.  
 High, (Miss), Chelsea, Mass.  
 Hood, Ethel, Lake Waccaman, N. C.  
 Horne, Joseph, Maie, Murfreesboro, N. C., A.B. Chowan College.  
 Horton, Nellie, Ardmore, Oklahoma.  
 House, Mary Margaret, Fort Worth, Texas.  
 Howes, Christine M., Everett, Mass.  
 Howley, Olivia Frances, Lynn, Mass.  
 Hulstrom, Harriet Martha, Norwood, Mass.  
 Hurde, Charlotte F., Jamaica Plain, Mass.  
 Ingram, Rilla Catherine, Rockwood, Tenn.  
 Jackson, Minnie Kate, Wynns, Ark.  
 Jackson, Ora Mae, Campobello, S. C.  
 Jenkins, Edris, Temple, Texas.  
 Jobe, Marguerite, Port Arthur, Texas.  
 Joslyn, Jean, Lynn, Mass.  
 Judkins, Lillie Dale, Kingsville, Texas.  
 Kallgren, Anna Adolphina, Norwood, Mass.  
 Kenneday, Annie, Franklin, Tenn.  
 Kent, Louise, Mattapan, Mass.  
 Kieule, Rev. Alfred F., Baltimore, Md. (M.A., Woodstock College).  
 Kinard, Vera Mae, Junction City, Ark.  
 Klapp, Ruth Elton College, N. C.  
 Kornetz, Helen, Dorchester, Mass.  
 Lawson, Greta E., Cambridge, Mass.  
 Lea, Pauline Woodson, Pauls Valley, Oklahoma.  
 Lennis, Olga J., Norwood, Mass.  
 Lente, Bertha, Philadelphia, Pa.  
 Leitiger, Emma, Dorchester, Mass.  
 Leventhal, Viola, Mattapan, Mass.  
 Livingstone, May I., Chelsea, Mass.  
 Long, Beatrice V., Somerville, Mass.  
 Lovette, Maurine Melverta, Fort Worth, Texas.  
 Lykes, Ada B., Asheville, N. C.  
 Lykes, Norman, Asheville, N. C.  
 Lykes, Mrs. Velma, Asheville, N. C.  
 MacLeod, Elizabeth M., Somerville, Mass.  
 MacMillan, Olive Jean, Waverley, Mass.  
 Marsh, Margie Alexander, Marshville, N. C.  
 Masten, Margaret C., Lacolle, Que.  
 Mayo, Frances Leone, Boston, Mass.  
 McGarity, Clarence L., Cambridge, Mass.  
 McCullough, Nina Vinifa, Ardmore, Okla.  
 McGhee, Earl Richard, Quincy, Mass.  
 McGregor, Margaret, Jamaica Plain, Mass.  
 McLaughlin, Lulu T., Rosindale, Mass.  
 McLeod, Beryl, Brownwood, Texas.

- McMahon, Agnes G., Brighton, Mass.  
 McMurray, Mrs. W. H., Black Mountain,  
 N. C. A.B. Meredith College.  
 McShan, Edith A., Brady, Texas.  
 McSweeney, Miss N. C., W. Medford,  
 Mass.  
 Milgroom, Josephine Edith, Chelsea, Mass.  
 Miller, Ernestine, Royse City, Texas.  
 Miller Margaret Catherine, Somerville,  
 Mass.  
 Moon, Katherine, Texas City, Texas.  
 Mosseler, Mrs. Lila, Asheville, N. C.  
 Murphy, Mary M. Roslindale, Mass.  
 Naylor, Alice Rosina, Schenectady, N. Y.  
 Neal, Hiawatha H., Asheville, N. C.  
 Nyquist, Hildur Katrina, Hyde Park,  
 Mass.  
 Overall, J. W., Texarkanna, Ark-Tex.,  
 A.B. Baylor College.  
 Parker, Mrs. Fred S., Roby, Texas.  
 Parker, Winnie Lois, Tenaha, Texas.  
 Patterson, Nancy Lenora, Lowell, N. C.  
 Peck, Eugenia C., Arlington, Mass.  
 Perkins, Elouise, Lake Charles, La.  
 Pepin, Esther M., West Newton, Mass.  
 Pirtle, Ruth, Amarillo, Texas.  
 Plant, Grace L., Boston, Mass.  
 Plonk, Mary Ellen, Kings Mountain,  
 N. C.  
 Phillips, Mary Lee, Fort Worth, Texas.  
 Plyler, Epie Duncan, Raleigh, N. C.  
 Pollock, Mildred Ruth, Asheville, N. C.  
 Pollock, Florence Dorothy, Asheville,  
 N. C.  
 Pollock, Alberta Irene, Asheville, N. C.  
 Pruden, Durward, Fort Worth, Texas.  
 Quinn, Grace, Medford, Mass.  
 Quinn, Jane, Medford, Mass.  
 Ray, Jeff D., Seminary Hill, Texas, A.B.,  
 D.D. Baylor College.  
 Record, Leown, Fort Worth, Texas.  
 Reisman, Ester C., Brighton, Mass.  
 Rollins, Lillian, East Milton, Mass.  
 Rosenberg, Edward C., Brookline, Mass.  
 Scully, Mary E., Terre Haute, Indiana.  
 Sears, Vera Mildred, Wollaston, Mass.  
 Seigler, Irene, Olney, Texas.  
 Seigler, Gladys, Olney, Texas.  
 Shaw, Marian E., Fall River, Mass.  
 Sheard, Ann, Hyde Park, Mass.  
 Sidis, Sarah W., M.D., Portsmouth, N. H.  
 Silverman, Minnie W., Boston, Mass.  
 Simonton, Candler, Jamaica Plain, Mass.  
 Smith, Robert F., Baltimore, Md., (A.B.,  
 A.M., Woodstock College).  
 Stahl, Annie Montgomery, (A.B. Meridian  
 College, Miss.) Lowell, Mass.  
 Stevenson, Mrs. Malven K., Sweetwater,  
 Texas.  
 Stiles, Mrs. Clara Reynolds, Albany, Ga.  
 Stuermer, Lillian Leadbetter, Texas, B.A.  
 University of Texas.  
 Sullivan, Teresa, Norwood, Mass.  
 Sweet, Mary, Fort Worth, Texas, A.B.  
 Texas Christian Univ.  
 Swindler, Ione D. (Mrs.) Lynchburg, Va.  
 Tanner, Ernestine, Alice, Texas.  
 Thompson, Mrs. El. A., Asheville, N. C.  
 Thornburg, Billy Lewis, Asheville, N. C.  
 Tracy, Lucy Evalyn, Merkel, Texas, A.B.  
 Simmons College.  
 Todd, Elizabeth Melvina, Richmond, Va.  
 Torrance, Mrs. Eugene, Savannah, Ga.,  
 B.S. Wesleyan College.  
 Trousdale, Mrs. Annie Laura, Markham,  
 Texas.  
 Van Vliet, Rev. Frank, Asheville, N. Y.  
 Waite, Rev. George T., (Richmond, Va.,  
 M.A., Univ. of Richmond).  
 Walker, Mrs. Romee S., Comanche, Texas.  
 Watson, Billy Sue, Geneva, Ala.  
 White, Mrs. Nora Cobb, Murphy, N. C.  
 White, Grace, Elkhart, Indiana.  
 Webb, Mrs. Naomi Lockhart, Fort Worth,  
 Texas.  
 Weitingier, Jimmie, Fort Worth, Texas.  
 Wilker, Esther, Chelsea, Mass.  
 Wooten, Jewelle Beatrice, Paris, Texas.  
 Wright, Thelma G., Parriah, New York.  
 Young, Lucy Lee, Stephenville, Texas.







# EXPRESSION

OFFICIAL ORGAN OF THE

SCHOOL OF EXPRESSION  
(CURRY)

Annual Catalogue  
1928-1929



VOLUME XXXIII NO. 1

Pierce Building, Copley Square  
12 Huntington Avenue  
BOSTON, MASS.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second Class matter.  
Act of July 16, 1894. Printed in the United States of America



# SCHOOL OF EXPRESSION

(Founded 1879)

S. S. CURRY, Ph.D., Litt.D.

ANNA BARIGHT CURRY

*Founders*

## Annual Catalogue

1928-1929

## CALENDAR 1928-1929

Sept. 4	September Preparatory Term opens
Sept. 28	September Preparatory Term closes
Sept. 30	Evening Session opens
Oct. 2	Registration
Oct. 2.	Examinations for Advanced Standing
Oct. 3	Opening Session
Oct. 6	Saturday courses begin
Oct. 12	Columbus Day (holiday)
Nov. 11 (12)	Armistice Day (holiday)
Nov. 23	Founders' Day
Nov. 29	Thanksgiving Day (holiday)
Dec. 21, 1 P. M.	Christmas recess begins
Jan. 2, 9 A. M.	School reassembles
Jan. 7	Evening session, second semester opens
Jan. 31 to Feb. 6	First semester examinations
Feb. 6	Second semester opens
Feb. 22	Washington's Birthday (holiday)
April 19	Patriots' Day (holiday)
Mar. 28 1 P. M. to Apr. 3, 9 A. M.	Easter recess
April 8 to May 28	Graduating recitals
May 25	Annual Dinner
May 26	Baccalaureate Sunday
May 28	Commencement Exercises

## Summer Session 1929

Boston Dramatic Term June 10 to July 19  
 Texas (Fort Worth) Term June 7 to July 16 (six weeks)  
 Asheville, N. C. Term June 17 to July 26 (six weeks)  
 Boston August Term July 9 to August 30 (six weeks)  
 Milwaukee, Wisc. Term August 5 to 30 (four weeks)

## THE CORPORATION

## Officers

*President*, Robert Watson, M.A., Ph. D., D.D., LL.D.  
*Vice-President*, J. Stanley Durkee, D.D. Ph.D.  
*Treasurer*, Alan L. Blacklock  
*Clerk*, Florence L. Preble, B. S.

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 Rev. Alan L. Blacklock, *Waltham, Massachusetts*  
 Mrs. Lauretta M. Bruce, *Cambridge, Massachusetts*  
 Rev. Merchant S. Bush, *Boston, Massachusetts*  
 Theodore Carlisle, D. D., *Boston, Massachusetts*  
 H. H. Clayton, *Canton, Massachusetts*  
 Haskell B. Curry, *Boston, Massachusetts*  
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 Ralph Davol, *Taunton, Massachusetts*  
 T. M. Dees, *Dallas, Texas*  
 Rev. J. Stanley Durkee, Ph.D., *Brooklyn, New York*  
 John C. Fetzer, *Chicago, Illinois*  
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 Binney Gunnison, *Boston, Massachusetts*  
 Prof. Willham H. Greaves, *Toronto, Ontario*  
 Mrs. Maud Williams Hale, *Springfield, Massachusetts*  
 Miss Jane E. Herendeen, *New York, New York*  
 Mrs. Josephine Etter Holmes, *Hartford, Connecticut*  
 Prof. Victor H. Hoppe, *Bellingham, Washington*  
 Volney Hurd, *Boston, Massachusetts*  
 Miss Emma L. Huse, *Boston, Massachusetts*  
 Prof. R. O. Joliffe, *Kingston, Ontario*  
 Solomon P. Jones, *Marshall, Texas*  
 Harry D. Kitson, *Columbia University, New York City*  
 Rev. J. H. Lambert, *Dallas, Texas*  
 Pres. Edward M. Lewis, *Durham, N. H.*  
 Prof. Kirtley F. Mather, *Cambridge, Massachusetts*  
 Mrs. Elizabeth Cartwright McCandless, *Honolulu, Hawaii*  
 Hon. Peter Norbeck, *Redfield, South Dakota*  
 Cornelius A. Parker, *Boston, Massachusetts*  
 Miss Florence L. Preble, *Winter Hill, Massachusetts*  
 Mrs. Janet Hellewell Putnam, *Boston, Massachusetts*  
 Rev. Charles A. Reese, *Brookline, Massachusetts*  
 Prof. Grosvenor M. Robinson, *Lewiston, Maine*  
 Rev. Joseph N. Rodeheaver, Ph. D., *Chicago, Illinois*

Alfred Jenkins Shriver, *Baltimore, Maryland*  
 Mrs. Isabella Taylor, *Brookline, Massachusetts*  
 Edward A. Thompson, *Roxbury, Massachusetts*  
 Mrs. Grace Metcalf Trimble, *Pittsburgh, Pennsylvania*  
 Mrs. O. W. Warmingham, *Brookline, Massachusetts*  
 Rev. Robert Watson, *Boston, Massachusetts*  
 Francis Call Woodman, *New York*

### BOARD OF TRUSTEES

#### Term expiring 1929

H. H. Clayton  
 Edward Morgan Lewis  
 Mrs. Maud Williams Hale  
 Mrs. Josephine Etter Holmes  
 Francis Call Woodman

#### Term expiring in 1930

Mrs. O. W. Warmingham  
 Rev. Alan L. Blacklock  
 Mrs. Lauretta M. Bruce  
 Miss Carrie A. Davis  
 Miss Emma L. Huse

#### Term expiring in 1931

Rev. Robert Watson, D.D.  
 Rev. J. Stanley Durkee, D.D.  
 Miss Florence L. Preble  
 Mr. Edward A. Thompson  
 Prof. Kirtley F. Mather

### ADMINISTRATION

*President*—Rev. Robert Watson, D.D. L.L.D.  
*Vice-President*—Rev. J. Stanley Durkee, D.D.  
*Treasurer*—Rev. Alan L. Blacklock  
*Clerk*—Miss Florence L. Preble, B. S.  
*Dean*—Mr. Binney Gunnison, A. B.  
*Advisor to Women*—Miss Clare Dudley Buck  
*Secretary*—Miss Elsie V. MacQuarrie

### EXECUTIVE COMMITTEE

Rev. Robert Watson, D.D. L.L.D.	Mrs. O. W. Warmingham
Miss Florence L. Preble, B.S.	Miss Carrie A. Davis
Alan L. Blacklock	Prof. Kirtley F. Mather

### SCHOOL PHYSICIANS

Dr. Eliza Taylor Ransom	Dr. E. E. Everett
Dr. Charles L. Pearson	

**FACULTY**

- Binney Gunnison (A.B., Harvard University: Philosophic Diploma, School of Expression, 1907). Dean. Director of Summer Terms.
- George Currie, (Teacher's Diploma, School of Expression 1887). Instructor, American Academy Dramatic Arts, New York, 1918-1926; Famous Players, 1927; Anderson Milton School 1927-28. Director Boston Dramatic term, 1928.
- Clare Dudley Buck (Philosophic Diploma, Organic Gymnastic Certificate, School of Expression, 1916).
- George Adams McMullen, (A.B. University of Toronto 1916 Teacher's Diploma School of Expression 1928).
- Edward Abner Thompson (A.M., Bowdoin College; A.M., Boston College: Artistic Diploma, School of Expression, 1914).
- Eliza Josephine Harwood, (A.M. Maine Wesleyan Philosophic Diploma, School of Expression, 1924).
- Robert Emmons Rogers (A.M., Harvard University, Associate Professor of English and History, Massachusetts Institute of Technology).
- Harryett M. Kempton (Philosophic Diploma, 1914).\*
- Mary Wilkinson Wadsworth (Teacher's Diploma, 1897).
- Mary Frances Finneran (Teacher's Diploma, 1919).
- Ila King Flanders (Diploma 1924)). Director of the Junior Department.

**SUMMER TERM DIRECTORS, 1928**

- Binney Gunnison, A.B., General Director.
- Lewis D. Fallis, A.B., Special Director Texas Term.
- George Currie, Special Director Dramatic Term.
- Jessie Millsaps, M.A., Special Director, Boston, July—August Term.
- Eliza Josephine Harwood, M.A. Special Director, Denver Term.
- Frances K. Gooch, M.A., Special Director, Georgia Term.

**LECTURERS AND READERS**

- Rev. Robert Watson, D.D. Lecturer on the Bible.
- Rev. J. Stanley Durkee, D.D. Lecturer on Literary Interpretation.
- Josephine Etter Holmes (Artistic Diploma, 1908).
- Edith W. Moses, M.A. (Philosophic Diploma, 1908: Member of the Department of Reading and Speaking, Wellesley College).
- Edith Margaret Smail (1908: Assistant Professor of Reading and Speaking, Wellesley College).
- Priscilla Potter White, A.B., (Teacher's Diploma, 1916).

\*Second Semester.

## THE SCHOOL OF EXPRESSION

## HISTORY

Boston University, at its foundation in 1872 organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe, as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on this work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Still later these institutions were combined, and in 1884, with the cooperation of literary men and educators, the School of Expression was established as an independent institution. Some years later, the Boston College of Oratory was merged with the School of Expression.

In 1888 the School was incorporated under the laws of Massachusetts.

In its early days, the School had among its friends such men as Rev. Phillips Brooks, D. D., James T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1923, was a severe blow to the School, but the Trustees and officers rallied to its support. In November, 1924, the Alumni came into control of the School, and are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

## AIMS

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. The Founders aimed to secure the adoption of adequate methods for the development of expression; also to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant; to stimulate the imagination and power of creative thinking, to cultivate the habit of self confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

The School of Expression trains teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and furnishes opportunities for culture and self improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of teaching Expression, Dramatic Art, Platform Art and General Culture.



## METHODS

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking in exercises.

I. The principle of spontaneity and individuality is nurtured in many ways in every student. This ultimately is the development of Personality.

II. The mind is the real source of all human expression and Art. Expression becomes through the imagination and feeling the revelation of the processes of being.

III. To express all the fitting impressions and suggestions of the mind requires well developed Technique. All aspects of technical voice and action are thoroughly studied at the School,—but always with the Mind as the initial impulse for the use of them.

IV. The teacher's critical analysis of the progress made by the student must be the basis for his constructive work. The School is illustrious because it has always had keen, discriminating criticism.

V. Such criticism should include in its standard the relation of Expression to the great world of Art in general. The student has always been shown the great works of music, painting, sculpture, architecture and literature to corroborate the principles which the School is constantly inculcating. No matter how far the student goes in his development as an artist on the stage, on the platform, in Public Address, in Interpretation, he has nothing to unlearn if he has the Curry Method.

These fundamental principles are the distinctive features of the School of Expression, and because of their fundamental character they enter into the work of the School from the first hour, and are taught in all the summer terms. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, to enter critically into the intricacies of etymology and metre: it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows—that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

### **Results**

The School of Expression has been particularly distinguished by the excellence of the Teachers of Public Speaking and Vocal Expression, who have become heads of departments in high schools, colleges and universities. There is a large demand for teachers of the methods of Dr. and Mrs. Curry.

### **Public Readers**

Many of our graduates are most successfully meeting the demand for readers on the public platform.

### **Clergymen and Community Workers**

From the beginning the School has been most successful in assisting the students in these fields, and workers are to be found throughout this country and in foreign fields.

### **Directors of Little Theatres and Dramatic Directors**

The Little Theatre Movement through the country is rapidly growing and is one of the most promising fields of dramatic work. The need for trained directors grows apace. The School of Expression plans to meet these demands.

### **Business Men and Women**

Many graduates and special students have written of the great help the training has been to them in meeting and solving problems of business life.

## A TABULAR VIEW OF COURSES FOR 1928-1929

## I. Vocal Expression

<i>First Year.</i>	Logical Thinking	3 hours a week
<i>Second Year.</i>	Imaginative and Dramatic Thinking	3 hours a week
<i>Third Year.</i>	Movement—Motives and Impulses.	2 hours a week

## II. Vocal Training

<i>First Year.</i>	Fundamental Conditions, Phonetics.	4 hours
<i>Second Year.</i>	Emission and Resonance.	4 hours
<i>Third Year.</i>	Resonance and Agility, Dramatic	3 hours

## III. Harmonic Co-ordination of Body

<i>First,</i>	Relaxing and Reorganizing Movements.	4 hours
<i>Second and</i>	Ease and Freedom.	2 hours
<i>Third Year.</i>	Rhythmic Dancing.	2 hours

## IV. Pantomimic Training and Expression

<i>First Year.</i>	Elementary Actions.	1 hour
<i>Second Year.</i>	Life Study, Pantomime.	3 hours
<i>Third Year.</i>	Pantomimic Expression, Character Study.	2 hours

## V. Literary Interpretation

<i>First Year.</i>	Story Telling, Narrative Poetry.	3 hours
<i>Second Year.</i>	Public Reading, Criticism.	3 hours
<i>Third Year.</i>	Public Reading, Drama, Lecture, Recitals	4 hours

## VI. Public Speaking

<i>First Year.</i>	Conversations, Extemporaneous Speeches.	1 hour
<i>Second Year.</i>	Extemporaneous Speaking.	1 hour
<i>Third Year.</i>	Forms of Public Address, Debating.	2 hours

## VII. Dramatic Interpretation

<i>First Year.</i>	Dramatic Thinking, One Act Plays.	3 hours
<i>Second Year.</i>	Dramatic Thinking, Shakespeare.	3 hours
<i>Third Year.</i>	Modern Drama, Rehearsal.	3 hours

## VIII. Literary History and Criticism

<i>First, Second and Third Year</i>	Contemporary Literature in Europe and America.	1 hour
<i>Second Year.</i>	English and American Drama.	1 hour
<i>Third Year.</i>	Methods of Teaching Vocal Expression.	1 hour

## DESCRIPTION OF COURSES

(Dr. Curry's text books are used as a basis for all courses.)

## I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

**1. Logical Thinking in Reading.**—Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

**2. Imaginative Thinking in Reading.**—Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

**3. Dramatic Thinking in Reading.**—Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

**4.—Movement in Reading.**—The vital psychic movement calls for a weighing of each idea and of each group of ideas that depends on the motivation or profound impulses of the mind.

## II. Training of Voice. Diction

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

**5. Conditions of Voice.**—The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]

**6. Voice and Diction.**—Diction, as used in connection with Vocal Expression, is the study of speech organs and their functions in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**7. Phonetics.**—**Corrective Speech.**—Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**8. Principles of Vocal Training.**—Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**9. Resonance and Flexibility of Voice.**—Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**10. Dramatic Modulations of Voice.**—Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

### III. Harmonic Coordination of Body

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities.

which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**11. Relaxing and Reorganizing Movements.**—Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**12. Ease and Freedom.**—Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**13. Rhythmical Balance Movements.**—Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### IV. Emotional Response of Body. Pantomimic Training

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**14. Life Study.**—The student is trained to observe and impersonate people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic instinct. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year.]

**15. Pantomimic Training.**—A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**16. Pantomimic Expression.—Character Study.**—This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression,—the interpretation of character. [Third Year.]

#### V. Literary Interpretation. Public Reading

The story was one of the earliest developments of literature. Through its picturings of life readers could interpret sympatheti-

cally and imaginatively the experiences of others. To read or tell a story well requires such an identification of one's self with each situation that every scene and event shall imaginatively appeal to the hearer.

To tell a story well is the foundation of all public reading, public speaking and acting.

**17. Story Telling.**—Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**18. Narrative Poetry.**—The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**19. Platform Reading.**—Platform presentations by the student of different forms of literature. He begins with the story and the one-act play. [First Year.]

**20. Public Reading.**—Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**21. Public Reading: Drama.**—This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**22. Lecture-Readings: Browning and Contemporary Poets.**—A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and leading poets of the 20th century, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**23. Public Reading: Method.**—Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

## VI. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**24. Extemporaneous Speaking: Group Discussion.**—Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [First Year.]

**25. Extemporaneous Speaking: Contemporary Affairs.**—A laboratory course. [Second Year.]

**26. Forms of Public Address.**—Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**27. Argumentation and Debating.** [Third Year.]

## VII. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**28. Dramatic Thinking.**—Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression—words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**29. One-Act Plays: Rehearsal.**—Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**30. Dramatic Thinking: Shakespeare.**—A progression from the first year which centers on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through



vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**31. Modern Drama: Rehearsal.**—A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up, rehearsal and all things which go to make a successful public presentation. [Second Year.]

**32. Play Production.**—Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**33. Modern Drama: Rehearsal.**—A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**34. Stage Art.**—A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

#### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and, second by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**34. Written Composition.**—Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**35. Outline History of English Literature.**—A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**36. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers.\**

**37. History and Technique of English and American Drama.**—This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic

\*Alternate years. Not given during 1928—1929.

—as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, work done by the past generation in the chief well-marked forms illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second Year.]

**38. Contemporary Literature in Europe and America**—Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Roland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez in Spain; Dostoevsky, Andreev, Tolstoy, Chekhov, in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**39. The Modern Novel.**—This course is not so much a survey course in the history of the novel as an attempt to give the students some idea of the rich material for their professional work to be found in the novels of the last century by both English and American authors. The foundations and the background will be sufficient for the purpose of a cultural course, but the emphasis will be upon a critical study of the various forms and tempers of the novel, resulting from the author's individual genius, to bring out the characteristics, dramatic, lyrical, narrative, etc., which make the novel quite as suitable material for interpretation as the play or the poem. Students will be expected to do as much outside reading as their time will allow.

Fully half the course will be given to the English novel, including a brief sketch of its origins and allied forms, followed by some consideration of the masters of the eighteenth century: Goldsmith, Fielding, Sterne, etc. Chief emphasis will naturally be placed on the great novelists of the nineteenth century: Scott, Jane Austen, Dickens, Thackeray, George Eliot, Trollope, Reade and Collins and lesser figures; then the modern writers, Meredith and Hardy, George Moore, Wells and Galsworthy, Conrad and Bennett will be discussed. Of the American novelists Hawthorne, Mark Twain, W. D. Howells and Frank Norris, and some of the so-called "sectional" writers will be taken up. [Third Year.]

40. Methods of Teaching Vocal Expression. [Third Year.]

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### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf,—those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

#### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit for courses taken is given by the School Department of the City of Boston, also by the School of Education, Boston University. Write for circular.

#### III. Physical Training.

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This

course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

#### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, one evening a week. Certificate courses. The first semester opens September 30 and closes December 10 (fourteen weeks). The second semester opens January 7 and closes March 25. Special Evening School Circular mailed upon request.

#### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

#### VI. Summer Terms.

The 1928 Summer terms of the Curry School of Expression, under the supervision of the Dean, Mr. Binney Gunnison, A. B. are as follows:

Boston Dramatic term, June 11 to July 20, Mr. George Currie, Director.

Texas (Fort Worth) Term, at the Texas Christian University, June 8 to July 19. Lewis D. Fallis, A. B., Director.

Asheville (N. C.) Term, June 21 to August 3. Miss Laura Plonk, A. B., Director.

Georgia Term, June 4 to July 30, Miss Frances K. Gooch, M. A. Director.

Denver Term, June 25 to Aug. 4. Eliza Josephine Harwood, M. A., Director.

Boston July term, June 20 to July 29. Miss Jessie Millsapps, M. A., Director.

September Preparatory Term, Sept. 4 to Sept. 28. Mr. Binney Gunnison, A. B. Director.

The 1929 Summer terms of the Curry School of Expression will be held as follows:

Boston Dramatic term, June 10 to July 19.

Texas (Ft. Worth) Term, June 7 to July 16.

Asheville (N. C.) Term, June 17 to July 26.

Boston August term, July 19 to August 30.

Milwaukee, Wisc. Term, August 5 to 30.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding the General Culture, Public Reader's or Dramatic Diploma, can secure the Teacher's Diploma by taking the necessary work in summer terms.

**VII. The September Preparatory Term****September 4, 1928 (Four Weeks)**

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Standing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.

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**RECITALS**

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

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**RECITALS, LECTURES AND SOCIAL EVENTS, 1927-28**

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| October  | 5.  | Address of welcome<br>Rev. Robert Watson, Ph. D., D. D., President                                      |
|          |     | Opening Tea and dance—auspices of the Alumni Association.   |
| October  | 15. | Election of Class officers.   |
| October  | 20. | Reading, "Disraeli" —Louis N. Parker<br>Edward Abner Thompson   |
| October  | 20. | Short Story recital   |
| October  | 27. | Concert, Gaddbois Trio<br>Auspices of the Alumni Association  |
| October  | 29. | Students' Recital   |
| November | 3.  | Annual Stunt Night  |
| November | 5.  | "The Wandering Jew," —Alan L. Blacklock.  |
| November | 7.  | Lecture by Dr. Eliza Taylor Ransom  |
| November | 12. | Program of lyrics   |
| November | 17. | "Ideas", a lecture by Prof. Kirtley Mather of<br>Harvard University. Auspices of the Alumni Association |
| November | 19. | Program from Modern Poetry  |
| December | 3.  | "The Doll's House" —Henrik Ibsen<br>Hazel Carter  |

- December 8. Liszt Lecture-Recital —Mr. John Orth  
Auspices of the Alumni Association
- December 19. "Mansions" —Henry VanDyke  
Mrs. Medora Lind  
"Hunger" —Eugene Pillot  
Marguerite Jobe
- December 10. Short story recital
- December 15. Recital of Christmas stories
- December 27. Christmas Tea
- January 7. The Merchant of Venice  
Mr. Edward Abner Thompson
- January 12. Lecture-Recital —Dr. Denis A. McCarthy  
Auspices of the Alumni Association
- January 14. Hiawatha  
Mr. Edward Abner Thompson
- January 15. Program by the Evening Department
- January 19. Dramatic recital  
Scenes from The Merchant of Venice  
Episode from "The Servant in the House" (Kennedy)  
Scene from The Doll's House (Ibsen)
- January 21. Dramatic recital  
Scenes from The "Merchant of Venice"
- January 26. "The Rock" —Mary P. Hamlin  
Lucy H. Lightle
- January 28. Program by the Junior Department  
Direction of Miss Leone Renn
- February 4. Program of Modern Poetry
- February 21. Annual Dance. University Club
- February 23. Dramatic Recital
- February 24. Students' Recital
- March 8. A Program of Humor  
Miss Florence Andrew
- March 7. Program of Short Stories
- March 20. Annual recital at the Franklin Square House
- March 24. Recital by the Junior Department  
Direction of Miss Leone Renn
- March 29. Students' Recital
- April 6. Program of Reading and scenes

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### PROGRAM OF COMMENCEMENT SEASON 1928

April 12 to May 29, Inclusive

- "Romeo and Juliet", (*Shakespeare*), (An original arrangement), Louise Madeline Cates.
- "The Taming of the Shrew", (*Shakespeare*), (An original arrangement) Marjorie W. Field.
- "The Prince Chap," (*Edward Peple*), Gladys Millett.

- "The Swan," (*Franz Molnar*), Catharine Simone.  
 "Outward Bound," (*Sutton Vane*), Claire Johnston.  
 "The Angelus" (*Margaret Potter*), Cora F. Braun.  
 "Dust of the Road," (*Kenneth Sawyer Goodman*), Dorothy Snyder.  
 "The Cradle Song," (*Martinez Sierra*), (English version by John G. Underhill), Katharine Rigby.  
 "The Valiant," (*Hokworthy Hall and Robert Middlemass*), Helen Malone.  
 "The Finger of God," (*Percival Wilde*), O'Bera Forrester.  
 "The Brink of Silence," (*Esther Galbraith*), Elizabeth Thomson.  
 "Lady of the Rose," (*Martin Flavin*), Eleanor McBreen.  
 "A Night at An Inn," (*Lord Dunsany*), George McMullen.  
 "The Hour Glass," (*William Butler Yeats*), Margaret Shafer.  
 "The Terrible Meek," (*Charles Rann Kennedy*), John R. Hovious.  
 "The Great Divide," (*William Vaughn Moody*), Genevieve Peabody.  
 "The Minuet," (*Louis N. Parker*), Mildred Norcross.  
 "Fourteen," (*Alice Gerstenberg*), Blanche Motley.  
 "Mary Rose," (*J. M. Barrie*), Rosalin Ellis.  
 "Mr. Pim Passes By," (*A. A. Milne*), Kathleen Wood Jacobsen.

#### Dramatic Recital, Second Year Special Class

- "The Second Mrs. Tanqueray," (*Arthur Wing Pinero*), Martha Frances Barnett.  
 "The Wasp," (*Essex Dane*), Phyllis Oakman.  
 "The House With the Twisty Windows," (*May Parkington*), Dymphna Richards.  
 "Happiness," (*J. Hartley Manners*), Rose Seltzer.  
 "Silas Marner," (*George Eliot*), Amelia Phetzing.

#### Program by the Junior Department

- "Children of the Moon," (*Martin Flavin*), Frances Terry Jennings.  
 "My Lady Dreams," (*Eugene Pillot*), Tommie Watlington.  
 "Just Suppose," (*A. E. Thomas*), Kitty Potter.  
 Annual Play—"Twelfth Night," (*Shakespeare*).  
 "A Kiss for Cinderella," (*J. M. Barrie*), Bessie Jenkins Smith.  
 Dramatic Recital, First Year Class.  
 Annual Dinner—Copley Plaza

#### Baccalaureate Service

- "A Night Out," (*Edward Peple*), Dorothy Leathers.  
 "The Twelve Pound Look," (*J. M. Barrie*), Laura Barnes.  
 "The Man Without a Country," (*Edward Everett Hale*), Maxwell Cohen.  
 "Beyond the Horizon," (*Eugene O'Neil*), Hazel Carter.  
 Commencement Exercises and presentation of portrait of Mrs. Curry.  
 Annual Meeting of Alumni Association.

## **GENERAL INFORMATION**

### **REGARDING ENTRANCE**

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualifications from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**—Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, and present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given October 4th.

### **CLASS ATTENDANCE**

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A record of attendance will be kept and all lost lessons must be made up by private lessons.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Any instruction outside of the School curriculum must be approved by the Dean.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### **RELIGIOUS LIFE**

The School of Expression admits both men and women. It is



non-denominational and non-sectarian, but its work is distinctly Christian, drawing its students from all faiths.

Chapel services are conducted each morning. Attendance is required of all students.

### LOCATION OF THE SCHOOL

The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

### BOARD AND HOME

Students will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations students should state their requirements. Accommodations will be secured, subject to approval on arrival.

For economy and comfort, the Franklin Square House, 11 East Newton Street, Boston, is recommended to students. Early reservation is essential, as the student quota is limited. The Boston Students' Union, 81 St. Stephen Street, Boston, and the Y. W. C. A. also are recommended.

Students are not permitted to choose a residence without consulting the office.

Rates in the above named residences average from ten to fifteen dollars per week.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### RAILROAD INFORMATION

Students coming from New York or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R. R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large

number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year upwards of one hundred assignments of undergraduate readers and "play groups" have been made.

#### DIPLOMAS\*

1. General Culture Diploma.—Two years. Requires the mastery of first and second year work. 80 points.

2. Speakers' Diploma.—Two years, elective (may be taken by college graduates in one year.) Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 80 points.

3. Public Readers' Diploma.—Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 93 points.

4. Dramatic Diploma.—Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 96 points.

5. Teacher's Diploma.—Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A. B. degree, may take the course in two years.) 120 points.

6. Literature and Expression Diploma.—Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 200.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a General Culture, Public Reader's or Dramatic Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

#### Honorary Diplomas

7. Artistic Diploma.—Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 200.

8. Philosophic Diploma.—Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 200.

\*School of Expression Diplomas are accredited toward the B.S. degree at Boston University School of Education, at Columbia University Teachers' College and at other universities and colleges in the United States.

## SYSTEEM OF CREDITS\*

The Unit of Work and Credit is the semester hour. Each semester hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Wednesday in October to the last Tuesday in May, five days a week, four hours a day.	40 points
Second Year Special Course, first Wednesday in October to last Tuesday in May.	48 points
Public Reader's Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Dramatic Diploma Course, each year, first Wednesday in October to last Tuesday in May.	40 point
Any School of Expression summer term of six weeks	8 points
Any School of Expression summer term of four weeks.	6 points
Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of	26 points
Private lessons with teachers other than School of Expression	
Graduates may count for credits on a one-third basis.	
Students must be recommended for graduation by the faculty.	
Number of points do not necessarily mean graduation.	

ADVANCED CREDIT FOR WORK UNDER GRADUATE  
TEACHERS

Students wishing to apply for advanced credit should write to the office, giving a detailed description of previous work. A statement of the number of credits which can be given will be forwarded from the office. Credit will be given provided the work of the first semester proves that their preparation is adequate.

\*Note the new system of credits. The unit of work and credit has been changed from the class hour to the semester hour. This plan has been adopted to conform with academic methods. It does not in any sense alter the amount of time required for the diplomas. The former credit of 600 points for one school year's work, now amounts to 40 semester hours.

## EXPENSES AND FEES

Regular group of courses for each school year . . .	\$250.00
Second Year Special Course (October to May) . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) . . . . .	300.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session (each course, each semester) . . . . .	12.00
Evening Short Term (10 lessons) . . . . .	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) . . . . .	150.00
Extra Examinations, each . . . . .	5.00
*Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Dramatic Term, six weeks . . . . .	80.00
Dramatic Term, Laboratory fee . . . . .	10.00
Boston August Term . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00
Diploma fee . . . . .	5.00
Fee for transcript of credits . . . . .	1.00

Tuition payable two-thirds on registration; remaining one-third payable January 5.

Registration will not be complete until fees are paid. Students whose tuition remains unpaid ten days after registration will be deprived of the privileges of the School until registration requirements are completed.

A statement of amount to be paid on registration will be forwarded by the office on request for application card.

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who registers through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition is not subject to return or deduction.

Application fee for Students' Residence, payable in advance, \$15.

Address all communications to

THE CURRY SCHOOL OF EXPRESSION

301 Pierce Bldg., Copley Square

Boston, Massachusetts

\*See Corrective Work.

### ALUMNI ASSOCIATION

At the Annual Meeting held on Commencement Day, May 29, 1928, officers and committees were elected as follows:

President, Mr. Edward Abner Thompson ('13); Vice President, Mrs. Frederic Tauber (Wanda Powers '09); Recording Secretary, Mr. Martin Luther ('22); Corresponding Secretary, Mrs. R. M. Decker (Rose Badgley '24); Treasurer, Miss Florence Andrew ('21).

Executive Committee: the above officers and Priscilla Potter White ('16); Mary L. Wadsworth ('97), Claudia Potter ('22), Janet Hellewell Putnam ('91), Alan L. Blacklock ('24), George A. McMullen ('27).

**LOAN SCHOLARSHIPS**

To be applied on tuition and to be repaid within a reasonable time.

**ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

**J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

( Gift of Ann Rothwell Stewart of Baltimore, class of '10 )

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**THE A. B. C. FUND, FROM A FRIEND**

The sum of one hundred dollars to be loaned to some worthy student.

**CALIFORNIA SCHOLARSHIP, NUMBER 1**

The sum of one hundred dollars to be loaned to some worthy student.

**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of

..... dollars  
for the purpose of .....

.....  
.....  
.....

Signed,

## STUDENTS 1927-1928

## Third Year Class

Barnett, Martha Frances, Alabama  
 Bonebrake, Edna Kelly\* (A. B. Okla.  
 State U.) Oklahoma.  
 Burnham, Edythe H. Nova Scotia.  
 Brunquell, Ruth\* Wisconsin.  
 Cann, Lois J.\* North Carolina  
 Coggan, Florence E., Massachusetts  
 Ellis, Rosalin, Wisconsin.  
 Hall, Samuel O.\* West Virginia.  
 Hood, Inez\* Indiana.  
 Jacobsen, Kathleen Wood, Va.  
 Johnston, Claire H., Massachusetts.  
 McMullen, George Adams, B.A., Canada.  
 Millett, Gladys E., Maine.  
 Potter, Kate-Louise, R. I.  
 Rigby, Katharine, Canada  
 Smith, Bessie Jenkins, Ph.E., Wisconsin.  
 \*Advanced work taken in residence or  
 summer terms.

## Second Year Elective Class

Carter, Hazel, Texas.  
 Cates, Louise M., A.B., Maine.  
 Lightle, Lucy H., Ark.  
 McBrean, Eleanor S., Massachusetts.  
 Phetzing, Amelia, M.A., Missouri.  
 Seltzer, Rose H., Maine.  
 Smith, Lucy Anita, Massachusetts.  
 Thomson, Elizabeth, A.B., Florida.

## Second Year Class

Field, Marjorie W., Michigan.  
 Jennings, Frances Terry, Va.  
 Norcross, Mildred, A.B., Massachusetts.  
 Oakman, Phyllis M., Massachusetts.  
 Peabody, Eneviève S., Massachusetts.  
 Watlington, Tommie E., N. C.

## Second Year Special Class

Allen, Amy V., Tex.  
 Barnes, Laura E., Ill.  
 Braun, Cora T., Minn.  
 Cohen, Maxwell, Conn.  
 Forrester, O'Bera, Texas.  
 Hovious, John R., Tenn.  
 Jobe, Marguerite L., Tex.  
 Leathers, Dorothy M., Me.  
 Lind, Medora, Minn.  
 Malone, Helen E., Conn.  
 Meusel, Florence, Wisc.  
 Motley, Blanche D., Mo.  
 Richards, Dymona B., Fla.  
 Shafer, Margaret V., Kans.  
 Simone, Catherine, A.B., Ohio.  
 Snyder, Dorothy, So. Dak.  
 Stahl, Annie M., A.B., Mass.  
 Windell, Roland C., Tex.

## First Year Class

Black, Katherine A., Tex.  
 Bloomberg, Augusta, Mass.  
 Bonzagui, Augusta A., Mass.  
 Gibbs, Thelma P., Me.  
 Goodman, Gertrude, Mass.  
 Harvey, Ruth E., Mass.  
 McKay, Ruth, Mass.  
 Merrill, Alice Louise, N. H.  
 Plummer, Mary Helen, D. C.  
 Snider, Sylvia, Mass.  
 Sobloff, Sara H., Mass.  
 Trombley, Doris, Mich.

## Summer and Special Students

Allen, Olive Johnson, Texas.  
 Allison, Helen Marshall (B. A. Queen's),  
 Virginia.  
 Anderson, Frederick Wolfe, M. A. (Har-  
 vard), Massachusetts.  
 Archibald, Edith, Waltham.  
 Armstrong, Elizabeth M., Arkansas.  
 Ashe, John G., Massachusetts.  
 Aycock, Lillian, Texas.  
 Barler, Isla Gayle, Texas.  
 Bergman, George J., Mass.  
 Black, Katherine, Texas.  
 Blumenthal, Joseph, Mass.  
 Boland, Edward P. (A. B. St. Mary's U.)  
 Rhode Island.  
 Brand, Mary Elizabeth, (B.S.), Kentucky  
 Brett, Helen M., (A. B. Chowan Coll.),  
 No. Carolina.  
 Brooke, Nora Hartley, Mass.  
 Buske, Roxie Veree, Texas.  
 Cameron, Margaret, Texas.  
 Carroll, Sue Lynn, Louisiana.  
 Campbell, Ina M., Mass.  
 Campbell, Lillie E., Mass.  
 Carl, Alberta, North Carolina.  
 Carroll, Francis Joseph, Mass.  
 Carter, Bridie, Mass.  
 Cates, Louise M. (A. B. Colby), Maine.  
 Cansler, Frances L., North Carolina.  
 Chambers, Gay, Arkansas.  
 Chase, Laura, Mass.  
 Chesier, Mary, Texas.  
 Chisholm, Margaret, Mass.  
 Collins, Mrs. J. B., Miss.  
 Connolly, Christine, Mass.  
 Connolly, Martin Joseph, Mass.  
 Copps, Mabel E., Texas.  
 Corman, Joseph, Mass.  
 Cox, Eunice, (B.S. Texas Woman's Coll.)  
 Oklahoma.  
 Cronin, Margaret T., Mass.  
 Coyle, E. W., Mass.  
 Cudworth, M. Florence, Mass.  
 Davis, Carrie Jean, Texas.  
 Davis, Ruth Crighton, Florida.  
 Davol, Helen F., Mass.

- Davol, Stephen, Mass.  
 Dela Penta, Rev. Daniel, O. P., R. I.  
 Dillon, Katherine Frances, Mass.  
 Dinneen, Rev. Joseph S., S.J., Dist. of Columbia.  
 Dixon, James, Mass.  
 Dixon, Laura, Mass.  
 Driscoll, Betty, Mass.  
 Dwyer, M. Eileen (A.B. Trinity) Mass.  
 Eargle, Mrs. Harmon B., Texas.  
 Eathorne, Sue, New York.  
 Farrell, Mary, Mass.  
 Feinberg, Susan, Mass.  
 Fender, Margreta (M.A. Columbia), Texas.  
 Foster, Jewelle, Oklahoma.  
 Foye, Vivian, Mass.  
 Gaines, Ida, Texas.  
 Geck, Howard W., New York.  
 Giles, Vivian, Arkansas.  
 Gill, Mildred, Mass.  
 Goldsmith, Emily L., Mass.  
 Goodman, J. Leona, Mass.  
 Granaham, J. P., Mass.  
 Gray, Ethel Gates, New York.  
 Halligan, William J., Mass.  
 Hamer, William, Mass.  
 Harker, Eva, Texas.  
 Hart, Mrs., Mass.  
 Haven, Alese Mae, West Virginia.  
 Heath, Barbara, Mass.  
 Higgins, Catherine, A. B. (Georgian Court Coll.), New Jersey.  
 High, Miss, Mass.  
 Holliday, Marguerita, Mass.  
 Hope, Mrs. J. J., South Carolina.  
 Horgan, Francis J. Jr. Mass.  
 Hovious, John R., Tennessee.  
 Howard, Lucille, Texas.  
 Jobe, Marguerite, Texas.  
 Johnson, Wilma, Texas.  
 Keane, Matherine A., Mass.  
 Keene, Ralph E. Jr., Mass.  
 Kelley, Norine E., Mass.  
 Kiely, Kathryn M., (A. B. Hunter Coll.) New York.  
 Kinard, Lillian Lee, Texas.  
 Kirke, Constance, Mass.  
 Kirkland, Glenn A., Arkansas.  
 Kiser, Mary Dorothy, North Carolina.  
 Klapp, Ruth, North Carolina.  
 Kroll, Evelyn, (A. B. Walla Walla) Canada.  
 Lambert, Renee, Mass.  
 Lane, Charlotte A., (A. B. Bates), Maine.  
 Ledbetter, Loyce, Oklahoma.  
 Lloyd, Rev. Robert S. S. J., Maryland.  
 Lott, Mary Grace, Texas.  
 Love, Marie Louise, North Carolina.  
 Lusk, Mildred, Mass.  
 Lykes, Velma, North Carolina.  
 Lyons, Agnes B., Mass.  
 Lyons, Anne Ross, Mass.  
 MacDonald, Agnes J., Mass.  
 MacDonald, Ann Elizabeth, Mass.  
 MacInnis, Laura Isabelle, Mass.  
 MacLean, Kendall Stone, Mass.  
 MacMaster, Alice, Mass.  
 MacRae, Marian W., Mass.  
 Maggioni, Elizabeth L., Mass.  
 Malo, Blanche A., Mass.  
 Martin, Pattie (A. B.), Florida.  
 Maxant, Lucille, Mass.  
 Mayo, Frances L., Mass.  
 McConnell, Frederick, Texas.  
 McCormick, Kathleen F., Mass.  
 McCullough, Vinita, Oklahoma.  
 McGrail, M. F., Mass.  
 McMahon, Agnes G., Mass.  
 McPhail, Betty, Mass.  
 Medders, William H., Mass.  
 Merritt, Thelma S. (A. B. Coll. of Ind. Arts), Texas.  
 Merten, Minna, Mass.  
 Miller, Rev. Charles S., (M. A., B. D.) Canada.  
 Moore, Margaret, Texas.  
 Morgan, Violet E. (A. B. Eastern Nazarene Coll.), Mass.  
 Moulton, Olive Grace, Mass.  
 Mower, Lester A., Mass.  
 Neal, Hiawatha, (A. B. No. Car. Coll.), North Carolina.  
 Neill, Naomi, Mass.  
 Nolan, Grace F., Mass.  
 Northwick, Gertrude C., Mass.  
 Nyquist, Hildur K., Mass.  
 O'Hurley, Rev. John P., S. J. (M. A. Woodstock Coll.), New Jersey.  
 Owen, Robert J., Mass.  
 Parker, Mrs. Fred S. (M. A., B. D.), Texas.  
 Parsons, Eleanor, Mass.  
 Paulus, Lucille Tucker, (A. B. Williamette Univ.), Oregon.  
 Peak, Frances, Louisiana.  
 Peck, Eugenia C., Mass.  
 Perkins, Florence Elizabeth, (B.A. Agnes Scott Coll. Georgia), Georgia.  
 Phetzing, Amelia Caroline, (A. M. Univ. of Chicago), Missouri.  
 Powell, Mrs. Alva, North Carolina.  
 Preble, Florence L., B. S., Mass.  
 Pruden, Durward (A. B. Texas Christian U.), Texas.  
 Pucini, Frances, Oklahoma.  
 Randolph, Laura, Wisconsin.  
 Reilly, Rev. William F., Mass.  
 Robertson, Clyde, Texas.  
 Reirden, Grace F., Vermont.  
 Roberson, Winnie Texas.  
 Roberts, Margaret Elizabeth, Texas.  
 Ross, Arthur Burge, Mass.  
 Ross, Lydia Jane, Mass.  
 Rundell, Edna Florence, Texas.  
 Rutherford, Lillian, Mass.  
 Ryan, Joseph F., Mass.  
 Salmon, Mrs., Texas.  
 Sexton, Mrs. W. C., Mass.  
 Shaw, Marion, (B. S. Boston Univ.) Mass.  
 Shea, Loretta, Mass.



Seltzer, Rose Helen, Maine.  
 Shirey, Lillian Seibold, Oklahoma.  
 Simpson, Mildren Pearl, Mass.  
 Singler, Gladys, Texas.  
 Smith, Esther P., Mass.  
 Smyth, Muriel E. Quebec.  
 Spoon, Hazel J., Mass.  
 Stacy, Edward L., Mass.  
 Steinbach, Irma, Ark.  
 Stephenson, Elizabeth Cameron, Indiana.  
 Stone, Mrs., Mass.  
 Stovall, Abbie Ruth, Texas.  
 Sutherland, Bertha E., Mass.  
 Suttle, Mary Josephine, North Carolina.  
 Sword, Estelle, Mass.  
 Tanner, Ernestine, Texas.  
 Terry, Elizabeth Ann, Mass.  
 Terry, Helen M., Mass.  
 Thomas, Emma Nell, Texas.  
 Thomas, Margaret Degan, Texas.

Towns, Mrs. Aherrod R., Miss.  
 Trammell, Mrs. B. H. (A. B. Texas, C. Univ.), Texas.  
 Trumbo, Charles Randolph, No. Carolina.  
 Veazey, Helen Margaret, Arkansas.  
 Waddel, Daisy, Mass.  
 Walker, Mrs. Romee S., Texas.  
 Wales, Alice D., Mass.  
 Wickes, Irving A., Mass.  
 Willis, Frank A., (D. M. D. Tufts) Mass.  
 Willson Edna, Mass.  
 Windell, Roland Charles Frederick, Texas.  
 Wilson, Mary, Mass.  
 Windell, Mrs. Roland Texas.  
 Winebright, Helen Elizabeth, Colorado.  
 Wright, Hazel Maidell, Texas.  
 Wright, Mrs. LaVoran, Indiana.  
 Two names omitted by request.

## TABLE OF CONTENTS

Administration . . . . .	5
Alumni Association . . . . .	28
Attendance . . . . .	23
Board and Home for Students . . . . .	24
Calendar . . . . .	3
Corporation, The . . . . .	4
Corrective Speech . . . . .	18
Courses of Study . . . . .	11
Credits, System of . . . . .	26
Diplomas . . . . .	25
Entrance Requirements . . . . .	23
Evening Classes . . . . .	19
Expenses and Fees . . . . .	27
Faculty . . . . .	6
History of School: Its Methods and Purpose . . . . .	7
Junior Department . . . . .	19
Loan Scholarships . . . . .	29
Location . . . . .	24
Physical Training . . . . .	18
Public School Teachers' Courses . . . . .	18
Readers' and Speakers' Bureau . . . . .	24
Recitals . . . . .	20
Religious Life of Students . . . . .	23
September Preparatory Term . . . . .	20
Students, 1927—1928 . . . . .	30
Summer Session . . . . .	19
Trustees, Board of . . . . .	5





# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION

Annual Catalogue  
1929-1930



VOLUME XXXIII NO. 3

Pierce Building, Copley Square  
12 Huntington Avenue  
BOSTON, MASS.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second Class matter.  
Act of July 16, 1894. Printed in the United States of America



# SCHOOL OF EXPRESSION

(Founded 1879)

S. S. CURRY, Ph.D., Litt.D.

ANNA BARIGHT CURRY

*Founders*

## Annual Catalogue

1929-1930

## CALENDAR 1929-1930

Sept. 3	September Preparatory Term opens
Sept. 27	September Preparatory Term closes
Sept. 30	Evening Session opens
Oct. 1	Registration
Oct. 1, 9 A. M.	Examinations for Advanced Standing
Oct. 2	Opening Session
Oct. 5	Saturday courses begin
Oct. 12	Columbus Day (holiday)
Nov. 11	Armistice Day (holiday)
Nov. 23	Founders' Day
Nov. 28	Thanksgiving Day (holiday)
Dec. 21, 1 P. M.	Christmas recess begins
Jan. 6, 9 A. M.	School reassembles
Jan. 6	Evening session, second semester opens
Jan. 29, to Feb. 4	First semester examinations
Feb. 5	Second semester opens
Feb. 22	Washington's Birthday (holiday)
April 17, 1 P. M. to April 22, 9 A. M.	Easter recess
April 8 to May 27	Graduating recitals
May 24	Annual Dinner
May 25	Baccalaureate Sunday
May 27	Commencement Exercises

## Summer Session 1929

### Boston Terms:

Dramatic (Little Theatre) Term, June 3 to July 12.

July-August Term, July 15 to August 23.

September Preparatory Term, September 3 to September 27.

### Fort Worth, Texas, Term:

June 4 to July 13.

### Asheville, North Carolina, Terms:

June 20 to August 1, August 2 to August 30.

### Denver, Colorado, Term:

June 22 to August 3.

### Milwaukee, Wisconsin, Term:

July 29 to August 23.



## THE CORPORATION

## Officers

*President*, Robert Watson, D.D., M.A., Ph.D., LL.D.  
*Vice-President*, J. Stanley Durkee, D.D. Ph.D.  
*Treasurer*, Alan L. Blacklock  
*Clerk*, Kirtley F. Mather, A.M.

## Members

James C. Ayer, M. D.	New York, New York
Rev. Alan L. Blacklock	Waltham, Massachusetts
Mrs. Lauretta M. Bruce	Cambridge, Massachusetts
Rev. Merchant S. Bush	Boston, Massachusetts
Rev. Theodore Carlisle, D. D.	Boston, Massachusetts
H. H. Clayton	Canton, Massachusetts
Mrs. Charles T. Colvin	Providence, Rhode Island
Haskell B. Curry	Boston, Massachusetts
Miss Carrie A. Davis	Jamaica Plain, Massachusetts
Ralph Davol	Taunton, Massachusetts
T. M. Dees	Dallas, Texas
Rev. J. Stanley Durkee, D. D., Ph. D.	Brooklyn, New York
John C. Fetzer	Chicago, Illinois
Miss Mary Frances Finneran	Jamaica Plain, Massachusetts
Rev. J. Russell Gaar	Baltimore, Maryland
Rev. Harold H. Gilbert	Winnipeg, Manitoba
Binney Gunnison	Boston, Massachusetts
Prof. William H. Greaves	Toronto, Ontario
Mrs. Maud Williams Hale	Springfield, Massachusetts
Mrs. Josephine Etter Holmes	South Hadley, Massachusetts.
Prof. Victor H. Hoppe	Bellingham, Washington
Volney Hurd	Boston, Massachusetts
Miss Emma L. Huse	Boston, Massachusetts
Prof. R. O. Joliffe	Kingston, Ontario
Solomon P. Jones	Marshall, Texas
Harry D. Kitson	Columbia Univ., New York
Rev. J. H. Lambert	Dallas, Texas
Pres. Edward M. Lewis	Durham, New Hampshire
Prof. Kirtley F. Mather	Cambridge, Massachusetts
Prof. Shailer Mathews	Chicago
Mrs. Elizabeth Cartwright	
McCandless	Honolulu, Hawaii
Cornelius A. Parker	Boston, Massachusetts
Miss Florence L. Preble	Winter Hill, Massachusetts
Mrs. Janet Hellewell Putnam	Boston, Massachusetts
Rev. Charles A. Reese	Brookline, Massachusetts



**FACULTY**

- Binney Gunnison (A.B., Harvard University: Philosophic Diploma, School of Expression, 1907). Dean. Director of Summer Terms.
- George Currie, (Teacher's Diploma, School of Expression 1887). Instructor, American Academy Dramatic Arts, New York, 1918-1926; Famous Players, 1927; Anderson Milton School 1927-28.
- Clare Dudley Buck (Philosophic Diploma, Organic Gymnastic Certificate, School of Expression, 1916).
- George Adams McMullen, (A.B. University of Toronto 1916 Teacher's Diploma School of Expression 1928).
- Edward Abner Thompson (A.M., Bowdoin College; A.M., Boston College: Artistic Diploma, School of Expression, 1914).
- Eliza Josephine Harwood, (A.M. Maine Wesleyan; Philosophic Diploma, School of Expression, 1924).
- Robert Emmons Rogers (A.M., Harvard University, Associate Professor of English and History, Massachusetts Institute of Technology).
- Mary Wilkinson Wadsworth (Teacher's Diploma, 1897).
- Mary Frances Finneran (Teacher's Diploma, 1919).
- Frances Fagan (Diploma 1924). Director of the Junior Department.

**SUMMER TERM DIRECTORS, 1929**

- Binney Gunnison, A.B., General Director.
- Lewis D. Fallis, A.B., Special Director Texas Term.
- George Currie, Special Boston Director Dramatic Term, and Milwaukee Term.
- Jessie Millsapps, M.A., Special Director, Boston, July—August Term.
- Eliza Josephine Harwood, M.A. Special Director, Denver Term.
- Laura Plonk, A. B., Special Director, Asheville Term.

**LECTURERS AND READERS**

- Rev. Robert Watson, D.D. Lecturer on the Bible.
- Rev. J. Stanley Durkee, D.D. Lecturer on Literary Interpretation.
- Josephine Etter Holmes (Artistic Diploma, 1908), Instructor in Speech and Dramatics, Mt. Holyoke College.
- Edith W. Moses, M.A. (Philosophic Diploma, 1908: Member of the Department of Reading and Speaking, Wellesley College).
- Edith Margaret Smail (1908: Assistant Professor of Reading and Speaking, Wellesley College).
- Priscilla Potter White, A.B., (Teacher's Diploma, 1916).

## THE SCHOOL OF EXPRESSION

## HISTORY

Boston University, at its foundation in 1872 organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe, as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on this work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Still later these institutions were combined, and in 1884, with the cooperation of literary men and educators, the School of Expression was established as an independent institution. Some years later, the Boston College of Oratory was merged with the School of Expression.

In 1888 the School was incorporated under the laws of Massachusetts.

In its early days, the School had among its friends such men as Rev. Phillips Brooks, D. D., James T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1924, was a severe blow to the School, but the Trustees and officers rallied to its support. In November, 1924, graduates came into control of the School, and are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

## AIMS

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. The Founders aimed to secure the adoption of adequate methods for the development of expression; also to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant; to stimulate the imagination and power of creative thinking, to cultivate the habit of self confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

The School of Expression trains teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and furnishes opportunities for culture and self improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of teaching Expression, Dramatic Art, Platform Art and General Culture.

## METHODS

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking in exercises.

I. The principle of spontaneity and individuality is nurtured in many ways in every student. This ultimately is the development of Personality.

II. The mind is the real source of all human expression and Art. Expression becomes through the imagination and feeling the revelation of the processes of being.

III. To express all the fitting impressions and suggestions of the mind requires well developed Technique. All aspects of technical voice and action are thoroughly studied at the School,—but always with the Mind as the initial impulse for the use of them.

IV. The teacher's critical analysis of the progress made by the student must be the basis for his constructive work. The School is illustrious because it has always had keen, discriminating criticism.

V. Such criticism should include in its standard the relation of Expression to the great world of Art in general. The student has always been shown the great works of music, painting, sculpture, architecture and literature to corroborate the principles which the School is constantly inculcating. No matter how far the student goes in his development as an artist on the stage, on the platform, in Public Address, in Interpretation, he has nothing to unlearn if he has the Curry Method.

These fundamental principles are the distinctive features of the School of Expression, and because of their fundamental character they enter into the work of the School from the first hour, and are taught in all the summer terms. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, to enter critically into the intricacies of etymology and metre: it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows—that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

### **Results**

The School of Expression has been particularly distinguished by the excellence of the Teachers of Public Speaking and Vocal Expression, who have become heads of departments in high schools, colleges and universities. There is a large demand for teachers of the methods of Dr. and Mrs. Curry.

### **Public Readers**

Many of our graduates are most successfully meeting the demand for readers on the public platform.

### **Clergymen and Community Workers**

From the beginning the School has been most successful in assisting the students in these fields, and workers are to be found throughout this country and in foreign fields.

### **Directors of Little Theatres and Dramatic Directors**

The Little Theatre Movement through the country is rapidly growing and is one of the most promising fields of dramatic work. The need for trained directors grows apace. The School of Expression plans to meet these demands.

### **Business Men and Women**

Many graduates and special students have written of the great help the training has been to them in meeting and solving problems of business life.

## A TABULAR VIEW OF COURSES FOR 1929-1930

## I. Vocal Expression

<i>First Year.</i>	Logical Thinking	3 hours a week
<i>Second Year.</i>	Imaginative and Dramatic Thinking	3 hours a week
<i>Third Year.</i>	Movement—Motives and Impulses.	2 hours a week

## II. Vocal Training

<i>First Year.</i>	Fundamental Conditions. Phonetics.	4 hours
<i>Second Year.</i>	Emission and Resonance.	4 hours
<i>Third Year.</i>	Resonance and Agility. Dramatic	3 hours

## III. Harmonic Co-ordination of Body

<i>First,</i>	Relaxing and Reorganizing Movements.	4 hours
<i>Second and</i>	Ease and Freedom.	2 hours
<i>Third Year.</i>	Rhythmic Dancing.	2 hours

## IV. Pantomimic Training and Expression

<i>First Year.</i>	Elementary Actions.	1 hour
<i>Second Year.</i>	Life Study. Pantomime.	3 hours
<i>Third Year.</i>	Pantomimic Expression. Character Study.	2 hours

## V. Literary Interpretation

<i>First Year.</i>	Story Telling. Narrative Poetry.	3 hours
<i>Second Year.</i>	Public Reading. Criticism.	3 hours
<i>Third Year.</i>	Public Reading. Drama. Lecture. Recitals	4 hours

## VI. Public Speaking

<i>First Year.</i>	Conversations. Extemporaneous Speeches.	1 hour
<i>Second Year.</i>	Extemporaneous Speaking.	1 hour
<i>Third Year.</i>	Forms of Public Address. Debating.	2 hours

## VII. Dramatic Interpretation

<i>First Year.</i>	Dramatic Thinking. One Act Plays.	3 hours
<i>Second Year.</i>	Dramatic Thinking. Shakespeare.	3 hours
<i>Third Year.</i>	Modern Drama. Rehearsal.	3 hours

## VIII. Literary History and Criticism

<i>First, Second and Third Year</i>	Contemporary Literature in Europe and America.	1 hour
<i>Second Year.</i>	English and American Drama.	1 hour
<i>Third Year.</i>	Methods of Teaching Vocal Expression.	1 hour

### DESCRIPTION OF COURSES

(Dr. Curry's text books are used as a basis for all courses.)

#### I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

1. **Logical Thinking in Reading.**—Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

2. **Imaginative Thinking in Reading.**—Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

3. **Dramatic Thinking in Reading.**—Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

4.—**Movement in Reading.**—The vital psychic movement calls for a weighing of each idea and of each group of ideas that depends on the motivation or profound impulses of the mind.

#### II. Training of Voice. Diction

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

5. **Conditions of Voice.**—The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]



**6. Voice and Diction.**—Diction, as used in connection with Vocal Expression, is the study of speech organs and their functions in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**7. Phonetics.—Corrective Speech.**—Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**8. Principles of Vocal Training.**—Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**9. Resonance and Flexibility of Voice.**—Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**10. Dramatic Modulations of Voice.**—Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

### III. Harmonic Coordination of Body

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and certainly before it can identify itself with other personalities

which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**11. Relaxing and Reorganizing Movements.**—Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**12. Ease and Freedom.**—Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**13. Rhythmical Balance Movements.**—Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### **IV. Emotional Response of Body. Pantomimic Training**

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**14. Life Study.**—The student is trained to observe and impersonate people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic instinct. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [First Year.]

**15. Pantomimic Training.**—A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**16. Pantomimic Expression.—Character Study.**—This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression,—the interpretation of character. [Third Year.]

#### **V. Literary Interpretation. Public Reading**

The story was one of the earliest developments of literature. Through its picturings of life readers could interpret sympatheti-

cally and imaginatively the experiences of others. To read or tell a story well requires such an identification of one's self with each situation that every scene and event shall imaginatively appeal to the hearer.

To tell a story well is the foundation of all public reading, public speaking and acting.

**17. Story Telling.**—Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**18. Narrative Poetry.**—The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**19. Platform Reading.**—Platform presentations by the student of different forms of literature. He begins with the story and the one-act play. [First Year.]

**20. Public Reading.**—Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**21. Public Reading: Drama.**—This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**22. Lecture-Readings: Browning and Contemporary Poets.**—A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and leading poets of the 20th century, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**23. Public Reading: Method.**—Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

## VI. Public Speaking. Oratory

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**24. Extemporaneous Speaking: Group Discussion.**—Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [First Year.]

**25. Extemporaneous Speaking: Contemporary Affairs.**—A laboratory course. [Second Year.]

**26. Forms of Public Address.**—Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**27. Argumentation and Debating.** [Third Year.]

## VII. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**28. Dramatic Thinking.**—Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression—words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**29. One-Act Plays: Rehearsal.**—Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**30. Dramatic Thinking: Shakespeare.**—A progression from the first year which centers on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through

vocal expression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**31. Modern Drama: Rehearsal.**—A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up, rehearsal and all things which go to make a successful public presentation. [Second Year.]

**32. Play Production.**—Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Second Year.]

**33. Modern Drama: Rehearsal.**—A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**34. Stage Art.**—A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

#### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and, second by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**34. Written Composition.**—Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**35. Outline History of English Literature.**—A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**36. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers.\**

**37. History and Technique of English and American Drama.**—This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic

\*Alternate years. Given during 1929—1930.

—as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, work done by the past generation in the chief well-marked forms illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second Year.]

**38. Contemporary Literature in Europe and America**—Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Roland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez in Spain; Dostolevsky, Andreev, Tolstoy, Chekhov, in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**39. Methods of Teaching Vocal Expression.** [Third Year.]

## SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf,—those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit for courses taken is given by the School Department of the City of Boston, also by the School of Education, Boston University. Write for circular.

### III. Physical Training.

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, one evening a week. Certificate courses. The first semester opens September 30 and closes December 10 (fourteen weeks). The second semester opens January 7 and closes March 25. Special Evening School Circular mailed upon request.

### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

### VI. Summer Terms.

The 1929 Summer terms of the Curry School of Expression, under the supervision of the Dean, Mr. Binney Gunnison, A. B. are as follows:

Boston Dramatic Term, June 3 to July 12. George Currie in charge.

Texas (Fort Worth) Term, June 4 to July 13. Lewis D. Fallis, A.B., in charge.

Asheville Terms, June 20 to Aug. 1 and Aug. 2 to 30. Laura Plonk, A.B., in charge.

Denver Term, June 22 to Aug. 3. Eliza Josephine Harwood, M.A., in charge.

Boston July Term, July 15 to Aug. 23. Jessie Millsapps, A.B., in charge.

Milwaukee Term, July 29 to August 23. George Currie in charge.

September Term (Boston), September 3 to 27. Binney Gunnison in charge.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding the General Culture, Public Reader's or Dramatic Diploma, can secure the Teacher's Diploma by taking the necessary work in summer terms.

### VII. The September Preparatory Term

#### September 3, 1929 (Four Weeks)

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Standing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.



## RECITALS

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Saturday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

## RECITALS, LECTURES AND SOCIAL EVENTS, 1928-1929

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|----------|-----|--|
| October  | 3.  | Address of Welcome.<br>Rev. Robert Watson, D. D., President.   |
| October  | 4.  | Opening Tea and Dance—auspices of the Alumni Association.  |
| October  | 10. | Talk on Conservation of Energy.<br>Edward Abner Thompson.  |
| October  | 13. | Election of Class Officers.  |
| October  | 19. | Lecture-Recital, "Caponsacchi."<br>Edward Abner Thompson.  |
| October  | 20. | A History of the School of Expression (Part 1.)<br>Dean Binney Gunnison                                  |
| October  | 27. | A History of the School of Expression (Part 2.)<br>Dean Binney Gunnison.                                 |
| October  | 30. | Lecture on Poetry, with Readings from his own poems.<br>Mr. Edwin Markham.                               |
| November | 1.  | Annual Stunt Night.  |
| November | 3.  | The Value and Use of Money—Alan L. Blacklock.  |
| November | 10. | Program of Short Stories.  |
| November | 13. | Luncheon at the Winthrop Arms. Installation of Student Council officers.                                 |
| November | 16. | College Night at Beacon Hall, Brookline, with Stunt given by Curry students.                             |
| November | 17. | Readings from Modern Poetry.<br>Priscilla Potter White.  |
| November | 18. | Formal Dance. Hostesses, Dr. Eliza Taylor Ransom and Mrs. Mary L. Wadsworth; host, Dean Binney Gunnison. |
| November | 20. | Shaw and O'Neill, a Contrast in Modern Drama.<br>Walter Prichard Eaton.                                  |

- November 24. Founders' Day Exercises. Dr. Robert Watson presiding.  
Piano selections, Mr. John Orth.  
Classroom memories of Dr. Curry. Dr. E. C. Her-  
rick of Newton Theological Institution.  
The Beginnings of the School of Expression. Mr.  
George Currie.  
The Principles of Dr. and Mrs. Curry which star-  
tled the world. Dean Binney Gunnison.
- November 24. Graduating Recital  
Hansel and Gretel (Humperdinck)  
Lillian E. Stuermer  
The Shoes that Danced (Branch)  
Cecil E. Larson
- November 26. A Picture Service. An Appreciation of the late  
George Innes, Jr. Mrs. Louis J. Richards.
- November 30. Bridge Whist. Copley Plaza.
- December 1. Program of Christmas Stories.
- December 6. Hamlet. Mr. Edward Abner Thompson.
- December 15. Program of Christmas Stories.
- December 15. Program from Charles Dickens.
- December 21. Junior Recital.
- January 10. High Lights of a Summer Abroad.  
J. Stanley Durkee, Ph. D., D. D., Vice President.
- January 24. Program of Modern Poetry.
- February 7. Dramatic Recital—One act plays.
- February 9. Short Story recital.
- February 21. Patriotic Tea.
- February 26. Annual Recital at the Franklin Square House.
- March 2. Alexander Graham Bell and the Early Days of the  
Telephone. Mr. John Scott.
- March 9. Program of Short Stories.
- March 14. Recital by Mr. George Currie.
- March 16. Modern Poetry Recital.
- March 21. Tea Dance. Second Year Special Class as Host-  
esses.
- March 23. Short Story Recital.
- April 5. Program. Readings from Modern Poetry.  
A Marriage Has Been Arranged (Sutro)  
The Old Lady Shows Her Medals (Barrie)  
Priscilla Potter White.  
(Auspices of the Alumni Association)
- April 6. Bridge Whist. Frances Fagan ('24) Chairman of  
Committee.
- April 13. Some Authors I Have Met. A Talk by Mrs. Herbert  
Jenkins.

## PROGRAM OF COMMENCEMENT SEASON 1929

April 12 to May 28 Inclusive

## Dramatic Recital.

"Mary's Lamb," (*Hubert Osborne*), Doris Trombley."The Twelve Pound Look," (*Sir James Barrie*), Margaret Masten.

Annual Dance—Hotel Somerset.

"The Patsy," (*Barry Connors*), Augusta Bonzagni."The Valiant," (*Holworthy Hall-Robert Middlemass*), Gertrude Goodman."You and I," (*Phillip Barry*), Louise Grisier."The Ivory Door," (*A. A. Milne*), Grace Grant."Madame Butterfly," (*John Luther Long*), Dorothy Hale."Bishop Whipple's Memorial" (*Roberta Winton Powers*), June Edgar."Coquette," (*Robert George Abbott-Ann Bridgers*), Alice Balboni."The Silver Cord," (*Sidney Howard*), Mae Kinsland."Prunella," (*Laurence Hansman-Granville Barker*), Virginia Cooper."Lady Anne," (*Doris Halman*), Nell Thomas."Her Tongue," (*Henry Arthur Jones*), Rebecca Taylor."Half an Hour," (*Sir James Barrie*), Sylvia Snider."Rosalind," (*Sir James Barrie*), Augusta Bloomberg."A Fan and Two Candlesticks," (*Mary McMillan*), Elizabeth Tyson."St. Joan," (*George Bernard Shaw*), Ann Nowell."Jean Marie," (*Andre' Theuriet*), Anna Macdonald."The Will o' the Wisp," (*Doris Halman*), Lesley Jean McCorkindale."The Flattering Word," (*George Kelly*), Salina Foster."The Music Master," (*Charles Kline*), Mildred Simpson."Smilin' Through," (*Allan Langdon Martin*), Helen Malone.

## Junior Department Recital.

Annual Banquet—Copley Plaza Hotel.

Baccalaureate Service.

Annual Meeting of Alumni Association.

"Disraeli" (*L. N. Parker*), Mr. Edward Abner Thompson.

Commencement Exercises.

## **GENERAL INFORMATION**

### **REGARDING ENTRANCE**

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualifications from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**—Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, and present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given October 1st.

### **CLASS ATTENDANCE**

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A record of attendance will be kept and all lost lessons must be made up by private lessons.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No course will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Any instruction outside of the School curriculum must be approved by the Dean.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### **RELIGIOUS LIFE**

The School of Expression admits both men and women. It is

non-denominational and non-sectarian, but its work is distinctly Christian, drawing its students from all faiths.

Chapel services are conducted each morning. Attendance is required of all students.

### LOCATION OF THE SCHOOL

The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

### BOARD AND HOME

Students will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations students should state their requirements. Accommodations will be secured, subject to approval on arrival.

For economy and comfort, the Franklin Square House, 11 East Newton Street, Boston, is recommended to students. Early reservation is essential, as the student quota is limited. The Boston Students' Union, 81 St. Stephen Street, Boston, and the Y. W. C. A. also are recommended.

Students are not permitted to choose a residence without consulting the office.

Rates in the above named residences average from ten to fifteen dollars per week.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### RAILROAD INFORMATION

Students coming from New York or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R. R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

### THE READERS' AND SPEAKERS' BUREAU

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large

number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year the Curry Players, directed by Mr. George Currie, have filled a number of engagements in local Churches, Lodges, Clubs, etc., giving one act plays. All students may have this privilege.

### DIPLOMAS\*

1. General Culture Diploma.—Two years. Requires the mastery of first and second year work. 80 points.

2. Speakers' Diploma.—Two years, elective (may be taken by college graduates in one year.) Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 80 points.

3. Public Readers' Diploma.—Two years; September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 93 points.

4. Dramatic Diploma.—Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 96 points.

5. Teacher's Diploma.—Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A. B. degree, may take the course in two years.) 120 points.

6. Literature and Expression Diploma.—Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 160.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a General Culture, Public Reader's or Dramatic Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

### Honorary Diplomas

7. Artistic Diploma.—Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 200.

8. Philosophic Diploma.—Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 200.

\*School of Expression Diplomas are accredited toward the B.S. degree at Boston University School of Education, at Columbia University Teachers' College and at other universities and colleges in the United States.

**SYSTEM OF CREDITS\***

The Unit of Work and Credit is the semester hour. Each semester hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Wednesday in October to the last Tuesday in May, five days a week, four hours a day.	40 points
Second Year Special Course, first Wednesday in October to last Tuesday in May.	48 points
Public Reader's Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Dramatic Diploma Course, each year, first Wednesday in October to last Tuesday in May.	40 point
Any School of Expression summer term of six weeks	8 points
Any School of Expression summer term of four weeks.	6 points
Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of	26 points
Private lessons with teachers other than School of Expression	
Graduates may count for credits on a one-third basis.	
Students must be recommended for graduation by the faculty.	
Number of points do not necessarily mean graduation.	

**ADVANCED CREDIT FOR WORK UNDER GRADUATE TEACHERS**

Students wishing to apply for advanced credit should write to the office, giving a detailed description of previous work. A statement of the number of credits which can be given will be forwarded from the office. Credit will be given provided the work of the first semester proves that their preparation is adequate.

\*Note the new system of credits. The unit of work and credit has been changed from the class hour to the semester hour. This plan has been adopted to conform with academic methods. It does not in any sense alter the amount of time required for the diplomas. The former credit of 600 points for one school year's work, now amounts to 40 semester hours.

**EXPENSES AND FEES**

Regular group of courses for each school year . . . . .	\$250.00
Second Year Special Course (October to May) . . . . .	300.00
Preparatory Term (September) . . . . .	50.00
Private Lessons, per hour . . . . .	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) . . . . .	300.00
Dramatic diploma group of courses for each school year . . . . .	250.00
Work chosen by subjects, one hour each week, for the year . . . . .	25.00
Four hours in one day, each week, for the year . . . . .	50.00
Any regular group of courses, one month . . . . .	40.00
Selected subjects out of course, per hour, per year . . . . .	10.00
Evening Session (each course, each semester) . . . . .	12.00
Evening Short Term (10 lessons) . . . . .	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) . . . . .	150.00
Extra Examinations, each . . . . .	5.00
*Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	5.00
Dramatic Term, six weeks . . . . .	80.00
Dramatic Term, Laboratory fee . . . . .	10.00
Boston August Term . . . . .	75.00
Summer Terms, four weeks each . . . . .	50.00
Diploma fee . . . . .	5.00
Fee for transcript of credits . . . . .	1.00

Tuition payable two-thirds on registration; remaining one-third payable January 5.

Registration will not be complete until fees are paid. Students whose tuition remains unpaid ten days after registration will be deprived of the privileges of the School until registration requirements are completed.

A statement of amount to be paid on registration will be forwarded by the office on request for application card.

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

\* See Corrective Work.



Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who registers through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition is not subject to return or deduction.

Address all communications to

**THE CURRY SCHOOL OF EXPRESSION**

301 Pierce Bldg., Copley Square

Boston, Massachusetts

**ALUMNI ASSOCIATION**

At the Annual Meeting held on Commencement Day, May 29, 1928, officers and committees were elected as follows:

President, Mr. Edward Abner Thompson ('13); Vice President, Mrs. Frederic Tauber (Wanda Powers '09); Recording Secretary, Mr. Martin Luther ('22); Corresponding Secretary, Mrs. R. M. Decker (Rose Badgley '24); Treasurer, Miss Florence Andrew ('21).

Executive Committee; the above officers and Priscilla Potter White ('16); Mary L. Wadsworth ('97), Claudia Potter ('22), Janet Hellewell Putnam ('91), Alan L. Blacklock ('24), George A. McMullen ('27).

**LOAN SCHOLARSHIPS**

To be applied on tuition and to be repaid within a reasonable time.

**ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

**J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

( Gift of Ann Rothwell Stewart of Baltimore, class of '10 )

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**THE A. B. C. FUND, FROM A FRIEND**

The sum of one hundred dollars to be loaned to some worthy student.

**CALIFORNIA SCHOLARSHIP, NUMBER 1**

The sum of one hundred dollars to be loaned to some worthy student.

**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of

..... dollars  
for the purpose of .....

.....  
.....  
.....  
.....

Signed,

## STUDENTS 1928-1929.

## Third Year Class

Cann, Lois J.,\* Alabama  
 Crank, Lois,\* Virginia.  
 Freeman, Mary E. (A. B. Agnes Scott Coll.),\* Georgia.  
 Hall, Rev. Samuel O.,\* West Virginia.  
 Malone, Helen C., Connecticut.  
 Moore, Katherine M.,\* Texas.  
 \*Advanced work taken in residence or summer terms.

## Second Year Elective Class

Allen, Amy, Texas.  
 Larsen, Cecil, Texas.  
 Braun, Cora F. (A. B. Iowa State), Mass.  
 Larsen, Cecil, Texas.  
 Masten, Margaret, Quebec.  
 Snyder, Dorothy, So. Dakota.

## Second Year Class

Bean, Vivian, N. H.  
 Bloomberg, Augusta, Mass.  
 Bonzagni, Augusta, Mass.  
 Goodman, Gertrude, Mass.  
 Motley, Blanche Duncan, Missouri.  
 Simpson, Mildred, Mass.  
 Sturmer, Lillian (B. A., U. of Texas.)  
 Trombley, Doris, Michigan.

## Second Year Special Class

Anthony, Emily, Georgia.  
 Balboni, Alice, Mass.  
 Cooper, Virginia, Georgia.  
 Edgar, June, Arkansas.  
 Foster, Salina (A. B. Trinity U.), Texas.  
 Grant, Grace, (Jr. A. B. Stonewall Jackson), Virginia.  
 Grasier, Louise, Ohio.  
 Hale, Dorothy, (B. S. Florida State) Florida.  
 Hayes, Lyman Stone, Mass.  
 Kinsland, Mae (A. B. Greensboro Coll.) North Carolina.  
 McCorkindale, Lesley Jean, Mass.  
 MacDonald, Anna, Mass.  
 Nowell, Anne Elizabeth, North Carolina.  
 Ruxton, Amelia B. (A. B. Drury Coll.) Missouri.  
 Taylor, Rebecca, Texas.  
 Thomas, Nell, Texas.  
 Tyson, Lucia Elisabeth, South Carolina.

## First Year Class

Cummings, Lenise S., Maine.  
 Fisher, Maurice, Mass.  
 Gower, Ruth, Mass.  
 Lebow, Charlotte Ethel, Mass.  
 Pfaff, Eliotse, Conn.  
 Pomush, Elsie D. Minn.  
 Porter, Nettie E., Rhode Island.

Sylvia Snider, Mass.  
 Trombley, Flora E. Michigan.

## Summer and Special Students

Aldrich, Rose Elizabeth (A. B. Lauder College), South Carolina.  
 Allen, Martiel, Louisiana.  
 Armatrong, DeRue (A. B. Texas C. U.), Texas.  
 Anderson, Ruby, West Virginia.  
 Averill, Stella C., Vermont.  
 Aylward, Mary, Mass.  
 Bailey, Dick (A. B. Texas C. U.), Texas.  
 Bailey, Hazel (A. B. Wesleyan College) Georgia.  
 Balboni, Alice Lucille, Mass.  
 Barry, Lillian E., Mass.  
 Baxter, Robert, Mass.  
 Becker, John, Mass.  
 Bennett, Anna Marie, Texas.  
 Benstock, Grace M., Mass.  
 Berger, Shirley, Mass.  
 Bernstein, Dorothy, Mass.  
 Bernstein, Elizabeth M., Mass.  
 Bloom, Florence, Mass.  
 Boots, Marion F. F. (A. B. Drury Coll.), Missouri.  
 Bradford, Mrs. Henry (B. S. Texas U.), Texas.  
 Breau, Edna Marie, Mass.  
 Brian, Bella, Mass.  
 Broadus, Mary Neville, Texas.  
 Brown, Theodora, Mass.  
 Buck, Helen, Mass.  
 Buffam, Cecil J., Mass.  
 Burns, Georgia Mae, (Agnes Scott), Alabama.  
 Burrows, Rachel, Mass.  
 Cansler, Frances L., North Carolina.  
 Carter, Bridie, Mass.  
 Chapin, Eleanor, Mass.  
 Christie, Elizabeth, Georgia.  
 Cohn, Ruth, Connecticut.  
 Collins, Ruth, Mass.  
 Coston, Ollie C., Texas.  
 Cracker, Alden C., Mass.  
 Crovo, Edna, Mass.  
 Crowell, Lydia, Mass.  
 Cuffe, Mary M., Mass.  
 Damon, Joan Atwood, Mass.  
 Danner, Mrs. James M., Texas.  
 DeLoache, Benj. P., Jr., South Carolina.  
 Dempsey, Margaret D., Mass.  
 Dickinson, Mrs., Virginia.  
 Dixon, James H., Mass.  
 Dolan, John Anthony, Mass.  
 Dolan, Joseph William, Mass.  
 Dowd, H. M., Mass.  
 Drisen, Sadie, Mass.  
 Edgar, June, Arkansas.  
 Edson, Sibyl, Florida.  
 Ellington, Annie A., Texas.

Farseth, Pauline (A. B. Olaf Coll.)  
Minnesota

- Faunce, Walter, Mass.
- Fieldre, Cleo Jaine, Texas.
- Fisher, Lillian E., New York.
- Fishelson, Sylvia, Mass.
- Fowler Mrs. Harold N., Mass.
- Fraser, Christine M., Mass.
- Galley, Two
- Gaines, Bernice, Mass.
- Garretson, Mary L., Georgia.
- Gettner, Victor S., Mass.
- Gill, Mildred, Mass.
- Hord, Ruth., North Carolina.
- Glenn, Ann D., North Carolina.
- Glenn, Eugene B., North Carolina
- Glenn, Marion S., North Carolina.
- Glenn William W., North Carolina.
- Gold, Yvette, Mass.
- Golson, Florence Hunter, Alabama.
- Goodale, Esther (A. B. Mt. Holyoke),  
Mass.
- Goodman, Mrs. Leona, Mass.
- Grant, Grace Duff, Virginia
- Greer, Charles J., Mass.
- Greer, Emma, Mass.
- Gregory, Lucille E., South Carolina
- Hall, Grace E., Alabama.
- Hall, Sylvia, Mass.
- Hambright Sarah B., North Carolina.
- Hamer, William, Mass.
- Hart, Dorothy E., Mass.
- Hayes, Lyman S., Mass.
- Heath, Barbara, Mass.
- Higgins, Evalyn D., Mass.
- Hobbs, Jone E., Mass.
- \*Holt, Helen, Texas.
- Hord, Ruth E., N. C.
- Hoemer, Helen Louise, Mass.
- Hughes, Mrs. Tilford G., Texas.
- Hynes, Helen Louise, Mass.
- Jacobs, Bertha, Mass.
- Jaspert, Adella Ida, Mass.
- Jenks, Elizabeth May (A. B. University  
of California), California.
- Jones, Marion Elder, Georgia.
- Jones, William F. (A. B.), Texas.
- Kenneally, Beatrice L., Mass.
- Kelly, Dorothy G., Mass.
- Kelly, Norine, Mass.
- Killecrease, Eunice, Alabama.
- Kinport J. Catherine (A. B. Colorado  
State T College), Colorado.
- Kinsland, Mae, (A. B. Greensboro Col-  
lege), North Carolina.
- Kiser, Lucil O., North Carolina.
- Klapp, Ruth, North Carolina.
- Kline, Joseph A., Mass.
- Leach Elizabeth, Texas.
- Leopold, M. Louise, Mass.
- Lima, Josephine, Mass.
- Lima, Victoria M., Mass.
- Lipsher Mae, Mass.
- Lopez, Elaine P. Mass.
- \*Omitted from 1928 Catalog.

- Lova, Marie Louise, North Carolina.
- Lucker, Dorothy F., Texas.
- Lyons, Agnes B., Mass.
- MacDonald, Agnes J., Mass
- MacPhail, Betty, Mass.
- MacQuarrie Florence, Mass.
- McAnnally, Mariannie G., Georgia.
- McCullough, Nina V., Oklahoma.
- McDonough, Margaret, Mass.
- McEneaney, Gertrude C., Mass.
- McElroy, D. W. (M. A. Texas C. U.),  
Texas
- McGaughey J. Fred, Texas.
- McGillicuddy, Julia, Mass.
- Martin, Mary P. Georgia.
- Mayo, Frances L., Mass.
- Megquier, Gertrude† (A. B. Colby),  
Maine
- Merrill, Beasie, Texas.
- Merry, Charlotte, Mass.
- Morrah, Hessie T., South Carolina.
- Morse Margaret Gry, Texas.
- Murray, Helen L., Mass.
- Murtaugh, Mary G., Mass.
- Naylor, Alice R., New York.
- Neal, Hiawatha F. (A. B. N. C. C.  
University), North Carolina.
- Newhall, Avalena C., Mass.
- Newman, Vernon C., Mass.
- Nolf, Carmela A., Mass.
- Norelius, Edna M. (A. B. University of  
Minnesota), Minnesota
- O'Connor, Charles P., Mass.
- O'Harley, John J. (S. J.) District  
Columbia.
- Olin, Grace, Mass.
- O'Malley, Stephen, Mass.
- Outen, Jean C., Mass.
- Owen, Raymond H., Mass.
- Parker Mrs. Fred S., Texas.
- Patton, Gwendolyn (A. B. Elon College)  
North Carolina.
- Pearlstein, Yvette, Mass.
- Pepin, Esther M., Mass.
- Perkins, Florence E., (A. B. Agnes  
Scott), Georgia.
- Perry, Celia (A. B. University of Georgia)  
Georgia.
- Peterson, Tycho M., Mass.
- Pettit, Winifed A., Mass.
- Plotkin, Frances, Mass.
- Potter, Martina, Mass.
- Randolph Laura, Wisconsin.
- Ratzel, Marguerite V., Mass.
- Renner, Harry O., Mass.
- Rich, Ruth G., North Carolina.
- Roche Mildred C., Mass.
- Rogers, Louise, North Carolina.
- Rooney, Alice H., Mass.
- Rourke, Mary Evelyn, Mass
- Rowen, George A., Mass.
- Rumph Mary Sue, Texas.
- Saunders, Mary Evans, (A. M. Union  
U.), Tennessee.
- †Deceased.

- Schmidt, Lucille H., Mass.  
 Schofield, M. Ruth, Mass.  
 Sears, Vera M., Oklahoma.  
 Silver Ruth, Mass.  
 Smith, Chester Edward, Mass.  
 Smith, Irene T., Mass.  
 Smith, E. Pearl (A. B. University of Michigan), California  
 Sobol, Flora, Mass.  
 Steele, Florence J., Mass.  
 Steeves, Helen, Mass.  
 Stephenson, Elisabeth C., Indiana.  
 Stevens, Dorothy M., Georgia.  
 Stevens, Helen E., Mass.  
 Stranahan, Margaret L., Mass.  
 Strapp, Florence, Mass.  
 Strapp, John, Mass.  
 Strong, Mary Ethel, Texas.  
 Stuart, George, Mass.  
 Stuermer, Lillian, (A. B. University of Texas), Texas.  
 Suttle, Lydia Mae, Mississippi.  
 Swindler Ione D. Virginia.  
 Taplin, Frances, Mass.  
 Taylor, Rebecca, Texas.  
 Tebbette, Jesse, Mass.  
 Thompson J. H., Mass.  
 Tierney, Alice, Mass.  
 Tomasello, Grace M., Mass.  
 Torrance, Mary K. (B. S. Wesleyan College), Georgia.  
 Towvin, Natalie, Mass.  
 Travers, Marguerite, Mass.  
 Truscott, Barbara T., Texas.  
 Vandersall Mrs. (M. A. Texas U.), Texas.  
 Waddell, Daisy, Mass.  
 White, Lillian (A. B. Agnes Scott), Georgia.  
 Whiteside, Mamie, North Carolina  
 Williams, Doris, Mass.  
 Williston, Mildred, Mass.  
 Wilson, Dorothy Clark (A. B. Bates), Maine.  
 Woodruff, Mary B., Georgia.

## TABLE OF CONTENTS

Administration . . . . .	4
Alumni Association . . . . .	27
Attendance . . . . .	22
Board and Home for Students . . . . .	23
Calendar . . . . .	2
Corporation, The . . . . .	3
Corrective Speech . . . . .	17
Courses of Study . . . . .	10
Credits, System of . . . . .	25
Diplomas . . . . .	24
Entrance Requirements . . . . .	23
Evening Classes . . . . .	17
Expenses and Fees . . . . .	26
Faculty . . . . .	5
History of School: Its Methods and Purpose . . . . .	6
Junior Department . . . . .	18
Loan Scholarships . . . . .	28
Location . . . . .	23
Physical Training . . . . .	17
Public School Teachers' Courses . . . . .	17
Readers' and Speakers' Bureau . . . . .	23
Recitals . . . . .	19
Religious Life of Students . . . . .	22
September Preparatory Term . . . . .	18
Students, 1928—1929 . . . . .	29
Summer Session . . . . .	18
Trustees, Board of . . . . .	4







# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF EXPRESSION

Annual Catalogue  
1930-1931



VOLUME XXXIV NO. 1.

Pierce Building, Copley Square  
12 Huntington Avenue  
BOSTON, MASS.

Issued Quarterly

Entered at the Post Office, Boston, Mass., as Second Class matter,  
Act of July 16, 1894. Printed in the United States of America.

### SAMUEL SILAS CURRY

A. B., Grant Univ. 1872: B. D., 1875: A. M., 1878: Ph.D., 1880, Boston Univ.: Litt. D., Colby Coll. 1905: Snow Professor of Oratory, Boston Univ. 1879-88: Acting Davis Professor of Elocution, Newton Theol. Institution 1884-1920: Instr. in Eloc., Harvard Univ. 1891-4: Divinity School of Yale Univ. 1892-1902: Harvard Div. School 1896-1902: Librarian of Boston Art Club, 1891-1909: New York Univ.: grad. of Prof. Lewis B. Munroe and of Dr. Guilmette: pupil of elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

### ANNA BARIGHT CURRY

Grad. Cook's Collegiate Institute, 1873: Boston Univ. School of Oratory, 1877: Instructor Boston Univ. Sch. of Oratory 1877-79: Prin. School of Elocution and Expression, 1879-83: Pupil of Prof. Lewis B. Munroe, Dr. Guilmette and others.

# SCHOOL OF EXPRESSION

BOSTON

MASSACHUSETTS

Founded 1879

Incorporated 1888

## FOUNDERS

SAMUEL SILAS CURRY, PH.D., LITT. D.    ANNA BARIGHT CURRY

Annual Catalogue  
1930-1931

## CALENDAR 1930-1931

Sept. 2	September Preparatory Term opens
Sept. 26	September Preparatory Term closes
Sept. 30	Evening Session opens
Sept. 30, 9 A. M.	Examinations for Advanced Standing
Oct. 1	Registration
Oct. 2	Opening Session
Oct. 4	Saturday courses begin
Oct. 13	Columbus Day (holiday)
Nov. 11	Armistice Day (holiday)
Nov. 23	Founders' Day
Nov. 27	Thanksgiving Day (holiday)
Dec. 21, 1 P. M.	Christmas recess begins
Jan. 6, 9 A. M.	School reassembles
Jan. 6	Evening session, second semester opens
Jan. 29, to Feb. 4	First semester examinations
Feb. 5	Second semester opens
Feb. 23	Washington's Birthday (holiday)
April 2, 1 P. M. to April 7, 9 A. M.	Easter recess
April 20	Patriots' Day (holiday)
April 8 to May 21	Graduating recitals
May 16	Annual Dinner
May 17	Baccalaureate Sunday
May 21	Commencement Exercises

## SUMMER SESSION 1930

### Boston Terms:

Dramatic (Little Theatre) Term, May 26 to July 3.

July-August Term, July 7 to August 15.

September Preparatory Term, Sept. 2 to Sept. 26.

### Forth Worth, Texas, Term:

June 3 to July 12.

### Asheville, North Carolina, Term:

June 19 to July 31.

### Denver, Colorado, Term:

June 21 to August 3.

### Milwaukee, Wisconsin, Term:

July 28 to August 22.

## THE CORPORATION

## Officers

*President*, Robert Watson. D.D., M.A., Ph.D., LL.D.  
*Vice-President*, J. Stanley Durkee, D.D., Ph.D.  
*Treasurer*, Alan L. Blacklock  
*Clerk*, Kirtley F. Mather, S.B., Ph.D.

## Members

James C. Ayer, M. D.	New York, New York
Rev. Alan L. Blacklock	Waltham, Massachusetts
Mrs. Laurette M. Bruce	Cambridge, Massachusetts
Rev. Merchant S. Bush	Boston, Massachusetts
Rev. Theodore Carlisle, D. D.	Boston, Massachusetts
H. H. Clayton	Canton, Massachusetts
Mrs. Charles T. Colvin	Providence, Rhode Island
Haskell B. Curry	State College, Pennsylvania
Miss Carrie A. Davis	Jamaica Plain, Massachusetts
Ralph Davol	Taunton, Massachusetts
T. M. Dees	Dallas, Texas
Rev. J. Stanley Durkee, D. D., Ph. D.	Brooklyn, New York
John C. Fetzer	Chicago, Illinois
Miss Mary Frances Finneran	Jamaica Plain, Massachusetts
Rev. J. Russell Gaar	Baltimore, Maryland
Mrs. Mabel Curry Galassi	New York, N. Y.
Rev. Harold H. Gilbert	Winnipeg, Manitoba
Prof. Hubert Greaves	New Haven, Connecticut
Binney Gunnison	Boston, Massachusetts
Mrs. Maud Williams Hale	Springfield, Massachusetts
Mrs. Josephine Etter Holmes	South Hadley, Massachusetts
Prof. Victor H. Hoppe	Bellingham, Washington
Volney Hurd	Boston, Massachusetts
Miss Emma L. Huse	Boston, Massachusetts
Prof. R. O. Joliffe	Kingston, Ontario
Solomon P. Jones	Marshall, Texas
Harry D. Kitson	Columbia Univ., New York
Rev. J. H. Lambert	Dallas, Texas
Pres. Edward M. Lewis	Durham, New Hampshire
Prof. Kirtley F. Mather	Cambridge, Massachusetts
Dean Shailer Mathews	Chicago
Mrs. Elizabeth Cartwright	
McCandeleess	Honolulu, Hawaii
Cornelius A. Parker	Boston, Massachusetts
Miss Florence L. Preble	Winter Hill, Massachusetts

Mrs. Janet Hellewell Putnam	Boston, Massachusetts
Rev. Charles A. Reese	Brookline, Massachusetts
Prof. Grosvenor M. Robinson	Lewiston, Maine
Joseph N. Rodeheaver, Ph. D.	Chicago, Illinois
Alfred Jenkins Shriver	Baltimore, Maryland
Mrs. Isabella Taylor	Brookline, Massachusetts
Edward A. Thompson	Boston, Massachusetts
Mrs. Grace Metcalf Trimble	Pittsburgh, Pennsylvania
Mrs. O. W. Warmingham	Brookline, Massachusetts
Rev. Robert Watson	Boston, Massachusetts
Francis Call Woodman	Boston, Massachusetts

### BOARD OF TRUSTEES

#### Term expiring 1930

Mrs. O. W. Warmingham  
 Rev. Alan L. Blacklock  
 Mrs. Lauretta M. Bruce  
 Miss Emma L. Huse  
 Theodore Carlisle, D. D.

#### Term expiring 1931

Rev. Robert Watson, D. D.  
 Rev. J. Stanley Durkee, D. D.  
 Mr. Edward A. Thompson  
 Prof. Kirtley F. Mather  
 Volney Hurd

#### Term expiring 1932

H. Helm Clayton  
 Edward Morgan Lewis  
 Mrs. Maud Williams Hale  
 Mrs. Josephine Etter Holmes  
 Francis Call Woodman

### ADMINISTRATION

*President*, Rev. Robert Watson, D.D., M.A., Ph.D., LL.D.  
*Treasurer*, Rev. Alan L. Blacklock  
*Dean*, Mr. Binney Gunnison, A. B.  
*Advisor to Women*, Miss Clare Dudley Buck  
*Secretary*, Miss Elsie V. MacQuarrie

### EXECUTIVE COMMITTEE

Rev. Robert Watson, D.D., Ph.D., LL.D. Mrs. O. W. Warmingham  
 Alan L. Blacklock Prof. Kirtley F. Mather, Ph.D.  
 Rev. Theodore Carlisle, D.D. Mary F. Finneran

### SCHOOL PHYSICIANS

Dr. Eliza Taylor Ransom Dr. E. E. Everett  
 Dr. Charles L. Pearson

## FACULTY\*

Binney Gunnison (A.B., Harvard University: Philosophic Diploma, School of Expression, 1907). Dean. Director of Summer Terms.

George Currie (Teacher's Diploma, School of Expression, 1887). Instructor, American Academy Dramatic Arts, New York, 1918-1926; Famous Players, 1927; Anderson Milton School, 1927-1928.

~~Clara~~ Dudley Buck (Philosophic Diploma). *Imogen Andre T.D. 1930-31*

Edward Abner Thompson (A.M., Bowdoin College; A.M., Boston College: Artistic Diploma, School of Expression, 1914).

Eliza Josephine Harwood (A.M., Maine Wesleyan; Philosophic Diploma, School of Expression, 1924).

Robert Emmons Rogers (A.M., Harvard University, Associate Professor of English and History, Massachusetts Institute of Technology).

Mary Wilkinson Wadsworth (Teacher's Diploma, 1897).

Mary Frances Finneran (Teacher's Diploma, 1919).

Frances Fagan (Diploma 1924). Director of the Junior Department.

*Ruth Bradley Miller* *48 Special teacher - 1931-2*  
\*Faculty for 1929-30.

*Clara Huckle - A.B. (1st Sem. Eve. School) 1931-*

*Olivia Holyoak A.M. 2nd Sem. 1931-32*

## SUMMER TERM DIRECTORS, 1930

Binney Gunnison, A.B., General Director.

Lewis D. Fallis, A.B., Special Director Texas Term.

George Currie, Special Boston Director Dramatic Term, and Milwaukee Term.

Jessie Millsapps, A.B., Special Director, Boston, July-August Term.

Eliza Josephine Harwood, M.A., Special Director, Denver Term.

Laura Plonk, A.B., Special Director, Asheville Term.

## LECTURERS AND READERS

## Summer Term Directors 1931

Binney Gunnison A.B. Geo. Fulbright, A.B.

and Margaret Weisbrod, A.B. Belhaven Term

George Currie, Elba Henninger, A.B.

## Dramatic term

Eliza J. Harwood, M.A. Denver Term

Laura Plonk, A.B. Asheville Term

Imogen Andre, Director, Harryett Kempton, Ass't

Boston July Term

R. Gunnison. Imogen Andre. Sept. Term

**THE SCHOOL OF EXPRESSION****HISTORY**

Boston University, at its foundation in 1872 organized as one of its departments a School of Oratory, with Professor Lewis B. Monroe, as Dean. At his death in 1879, that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on this work in connection with the School of All Sciences. About the same time there was organized a School of Elocution and Expression under Miss Anna Baright. Still later these institutions were combined, and in 1884, with the co-operation of literary men and educators, the School of Expression was established as an independent institution. Some years later, the Boston College of Oratory was merged with the School of Expression.

In 1888 the School was incorporated under the laws of Massachusetts.

In its early days, the School had among its friends such men as Rev. Phillips Brooks, D. D., James T. Trowbridge, Governor Oliver Ames, Professor Alexander Melville Bell, and Sir Henry Irving.

The death of Dr. S. S. Curry, December 23, 1921, and of Mrs. Curry, February 22, 1924, was a severe blow to the School, but the Trustees and officers rallied to its support. In November, 1924, graduates came into control of the School, and are sympathetically and untiringly carrying on the vision of Dr. and Mrs. Curry.

**AIMS**

The School of Expression is a professional training school in the arts of speech and the vocal interpretation of literature. The Founders aimed to secure the adoption of adequate methods for the development of expression; also to establish and maintain educational and artistic standards in an organized institution for the study and training of speech.

Within the limits of its field, it aims to prepare men and women for all vocations in which the spoken word is significant; to stimulate the imagination and power of creative thinking, to cultivate the habit of self confidence and the ability for leadership, and through harmonious training of the mind, voice and body, to develop forceful and creative personalities.

The School of Expression trains teachers of Expression and Spoken English, speakers, actors, interpreters of literature in the class room and on the platform, and furnishes opportunities for culture and self improvement to people in all professions and walks of life. To meet the needs of these various groups of people, the School of Expression offers professional training courses in Public Speaking, Public Reading, Methods of teaching Expression, Dramatic Art, Platform Art and General Culture.



## METHODS

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression. Impression must precede and determine expression.

The basis of the method of training is the unity of mind, body and voice. All faults in Vocal Expression are traced directly back to the mind, and are corrected through thinking in exercises.

I. The principle of spontaneity and individuality is nurtured in many ways in every student. This ultimately is the development of Personality.

II. The mind is the real source of all human expression and Art. Expression becomes through the imagination and feeling the revelation of the processes of being.

III. To express all the fitting impressions and suggestions of the mind requires well developed Technique. All aspects of technical voice and action are thoroughly studied at the School,—but always with the Mind as the initial impulse for the use of them.

IV. The teacher's critical analyses of the progress made by the student must be the basis for his constructive work. The School is illustrious because it has always had keen, discriminating criticism.

V. Such criticism should include in its standard the relation of Expression to the great world of Art in general. The student has always been shown the great works of music, painting, sculpture, architecture and literature to corroborate the principles which the School is constantly inculcating. No matter how far the student goes in his development as an artist on the stage, on the platform, in Public Address, in Interpretation, he has nothing to unlearn if he has the Curry Method.

These fundamental principles are the distinctive features of the School of Expression, and because of their fundamental character they enter into the work of the School from the first hour, and are taught in all the summer terms. All literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. It is one thing to study the history of literature and the biography of authors, to enter critically into the intricacies of etymology and metre: it is quite another thing to study a work of literature intensively as a piece of fine art; to study a poem, a story, or a play not critically, but *creatively*, and to test the truthfulness of the impression by the only test which Art knows—that of expression.

From the beginning, the School of Expression has measured its usefulness largely by its ability to *take people where it finds them* and, through training, to enable them to realize their powers and possibilities.

### **Results**

The School of Expression has been particularly distinguished by the excellence of the Teachers of Public Speaking and Vocal Expression, who have become heads of departments in high schools, colleges and universities. There is a large demand for teachers of the methods of Dr. and Mrs. Curry.

### **Public Readers**

Many of our graduates are most successfully meeting the demand for readers on the public platform.

### **Clergymen and Community Workers**

From the beginning the School has been most successful in assisting the students in these fields, and workers are to be found throughout this country and in foreign fields.

### **Directors of Little Theatres and Dramatic Directors**

The Little Theatre Movement through the country is rapidly growing and is one of the most promising fields of dramatic work. The need for trained directors grows apace. The School of Expression plans to meet these demands.

### **Business Men and Women**

Many graduates and special students have written of the great help the training has been to them in meeting and solving problems of business life.

## A TABULAR VIEW OF COURSES FOR 1930-1931

## I. Vocal Expression

<i>First Year.</i>	Logical Thinking	3 hours a week
<i>Second Year.</i>	Imaginative and Dramatic Thinking	3 hours a week
<i>Third Year.</i>	Movement—Motives and Impulses	2 hours a week

## II. Vocal Training

<i>First Year.</i>	Fundamental Conditions. Phonetics.	4 hours
<i>Second Year.</i>	Emission and Resonance.	4 hours
<i>Third Year.</i>	Resonance and Agility, Dramatic. Modulations.	3 hours

## III. Harmonic Co-ordination of Body

<i>First,</i>	Relaxing and Reorganizing Movements.	4 hours
<i>Second and</i>	Ease and Freedom.	2 hours
<i>Third Year.</i>	Rhythmic Dancing.	2 hours

## IV. Pantomimic Training and Expression

<i>First Year.</i>	Elementary Actions.	1 hour
<i>Second Year.</i>	Life Study. Pantomime.	3 hours
<i>Third Year.</i>	Pantomimic Expression. Character Study.	2 hours

## V. Literary Interpretation

<i>First Year.</i>	Story Telling. Narrative Poetry.	3 hours
<i>Second Year.</i>	Public Reading. Criticism.	3 hours
<i>Third Year.</i>	Public Reading. Drama. Lecture. Recitals.	4 hours

## VI. Public Speaking

<i>First Year.</i>	Conversations. Extemporaneous Speeches.	1 hour
<i>Second Year.</i>	Extemporaneous Speaking.	1 hour
<i>Third Year.</i>	Forms of Public Address. Debating.	2 hours

## VII. Dramatic Interpretation

<i>First Year.</i>	Dramatic Thinking. One Act Plays.	3 hours
<i>Second Year.</i>	Dramatic Thinking. Shakespeare.	3 hours
<i>Third Year.</i>	Modern Drama, Rehearsal.	3 hours

## VIII. Literary History and Criticism

<i>First, Second and Third Year</i>	Contemporary Literature in Europe and America.	1 hour
<i>Second Year.</i>	English and American Drama.	1 hour
<i>Third Year.</i>	Methods of Teaching Vocal Expression.	1 hour

## DESCRIPTION OF COURSES

(Dr. Curry's text books are used as a basis for all courses.)

## I. Vocal Expression

Vocal Expression centers in thinking as expressed through modulations of the voice and the body. The direct meaning of words, not only in literature but in conversation, depends upon the natural signs and modulations. These natural signs are implied in, and necessarily coordinated with, words in speech. Through them the mind of the person speaking is revealed.

The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. The method used is not that of imitation or mechanical analysis but of self-study and the direct use of his own creative powers.

1. **Logical Thinking in Reading.**—Analysis of the modulations of the voice. Study of thinking as expressed through pause, change of pitch, touch, inflection, tone-color and movement. Logical thinking as shown in relation of ideas. Sentence-thinking as expressed in conversational form. [First Year.]

2. **Imaginative Thinking in Reading.**—Stimulation and education of the imaginative activities of the mind as revealed through the voice. Reading of poetry, the form of literature calling for the highest qualities of vocal expression. [Second Year.]

3. **Dramatic Thinking in Reading.**—Dramatic thinking depends upon the ability of the student to think logically and creatively. It calls for voice response to mental concept and sympathetic identification with the subject. Reading of dramatic forms in literature. [Third Year.]

4. **Movement in Reading.**—The vital psychic movement calls for a weighing of each idea and of each group of ideas that depends on the motivation or profound impulses of the mind.

## II. Training of Voice. Diction.

The method of developing the voice is not only technical but also psychic. In its psychic aspects it consists in awakening the imagination, and stimulating the feeling, thus securing right modulations of the tone. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness of voice to mind. Simple problems in expression are associated with technical training.

Voice training is pursued along two lines: first, for right tone production; and, second, for improvement of speech (diction).

5. **Conditions of Voice.**—The study and practice of right conditions for the production of pure tone. The removal of interference in voice production is a potent factor in the beginning of voice. Physiology of Voice. [First Year.]

**6. Voice and Diction.**—Diction, as used in connection with Vocal Expression, is the study of speech organs and their functions in speech elements. Diction is essential not only for good speech but for good tone and is therefore studied in connection with vocal training. Taken together and correctly applied they insure proper functioning of the speech mechanism and should result in agreeable and cultivated utterance. Good phonetic work is absolutely necessary to the student using voice for public purposes.

Definite work in this subject is given in each school year and careful attention to correct speech habits is required in all classes. The work is founded on Alexander Melville Bell's "Visible Speech" and adapted to present needs. [First Year.]

**7. Phonetics.**—**Corrective Speech.**—Training of the ear and the speech organism for correct enunciation. Elimination of mechanical and imitative effects in voice and speech. [First Year.]

**8. Principles of Vocal Training.**—Attention is given to the psychological aspects of tone production. Response of the voice to mental concept is sought and tone-color and resonance secured through imaginative thinking. This is not possible until the physiological conditions are free from interference. Principles and their application to exercises for emission and resonance of tone are studied. [Second Year.]

**9. Resonance and Flexibility of Voice.**—Progression from resonance into flexibility, using right conditions for tone, physiologically and psychologically, with special attention to diction. Color and resonance in tone combined with flexibility in range of voice. [Third Year.]

**10. Dramatic Modulations of Voice.**—Study of tone based on imaginative and dramatic thinking. The work of this course is built on the psychological training in tone production of the previous year which in turn depends upon the attainment of proper physiological conditions in the first year. [Third Year.]

## II. Harmonic Coordination of Body

Two methods are used for the development of the physical organism: the organic method which aims to secure proportion and normal adjustment of all parts of the body; and the harmonic method which develops the body for expression. The organic method stimulates growth and is primarily physical. The harmonic method brings the body into response to thinking and is primarily psychic. The organic training courses are given in the School of Expression, as supplementary courses.

The harmonic training courses are an essential part of the work in Vocal Expression and are organized as given below. Their primary purpose is to remove constrictions and to eliminate interference with the expressive use of the body. It is necessary for a body to be free before it can express the personality adequately, and

certainly before it can identify itself with other personalities which enter into the work of interpretation. Harmonic training educates the body so that each agent performs its own function independently of other agents yet all are related to a common centre.

Elemental actions are carefully practiced to develop harmony in the motor areas of the brain and to bring thought, feeling and will into unity.

**11. Relaxing and Reorganizing Movements.**—Training of the body for development of natural rhythm. The walk. Establishing of center and freeing of agents. [First Year.]

**12. Ease and Freedom.**—Progression in free use of all parts of the body. Centralization, ease, grace and precision of movement. Practice of elemental actions preparatory to pantomimic or expressive actions. [Second Year.]

**13. Rhythmical Balance Movements.**—Progressive technical training in formal rhythmical movements and dancing for development of poise, grace and freedom based upon the laws of harmonic training. [First to Third Years.]

#### **IV. Emotional Response of Body. Pantomimic Training.**

The nature and meaning of the expressive actions of the various agents of the body are studied and analyzed and the expressive use of the agents is developed through practical problems.

**14. Life Study.**—The student is trained to observe and impersonate people in real life thereby developing the power to recreate. Students observe situations in real life, and create studies in character out of their own dramatic instinct. This course is preparatory to the courses in acting and interpretation of character through the expressive actions of the body. [Second Year.]

**15. Pantomimic Training.**—A technical course in pantomimic expression. It teaches the student the meaning of all expressive human actions and trains him to recreate these actions through his imagination and dramatic thinking, working them out in problems. It gives him a definite progressive program of the expressive actions of the body, which he can use as a means of knowledge with which to recreate characters in dramatic literature. [Second Year.]

**16. Pantomimic Expression.—Character Study.**—This course is a development of the second year work in pantomimic training. It involves the study and presentation of different characters found in dramatic literature and the interpretation, through words and actions, of speeches and dialogues from the great plays. It trains the student in the highest form of pantomimic expression,—the interpretation of character. [Third Year.]

#### **V. Literary Interpretation. Public Reading.**

The story was one of the earliest developments of literature. Through its picturings of life readers could interpret sympatheti-

cally and imaginatively the experiences of others. To read or tell a story well requires such an identification of one's self with each situation that every scene and event shall imaginatively appeal to the hearer.

To tell a story well is the foundation of all public reading, public speaking and acting.

**17. Story Telling.**—Development of imagination in vocal expression through the study of folk tales, legendary, historical and modern stories. [First Year and Second.]

**18. Narrative Poetry.**—The story in poetry, with attention to rhythm, vocal expression and literary background. [First Year.]

**19. Platform Reading.**—Platform presentations by the student of different forms of literature. He begins with the story and the one-act play. [First Year.]

**20. Public Reading.**—Progression from the first year training. Training of the student to present entire programs. Study of student's relation, not only to his reading but to his audience, as a progression from first year work where the student's attention is on his reading. This brings in the psychology of reader to audience. The literary studies are used as background and material for these classes. [Second Year.]

**21. Public Reading: Drama.**—This course which is a progression from the second year, trains the student in the platform interpretation of dramatic literature, using as a means the play as a whole. It is the unified presentation of the play as to story, plot and character. [Third Year.]

**22. Lecture-Readings: Browning and Contemporary Poets.**—A study of the poetry of Robert Browning with reference to the form of the monologue and the manner of its presentation; also a study of the poetry of Tennyson, Wordsworth, Coleridge, Shelley and leading poets of the 20th century, as a basis for the reading of modern poetry which is studied later. The value of voice and vocal expression in the interpretation of the poetic form is carefully brought out.

Each student in this class completes a lecture-reading of some poet or poets so that he may learn how to present material of this kind from the platform. [Third Year.]

**23. Public Reading: Method.**—Study and practice in abridging different forms of literature so that the form may not be perverted in the abridgment.

The success of a reader is greatly dependent upon the form of his material as well as his presentation of it. This is a laboratory course. [Third Year.]

#### VI. Public Speaking. Oratory.

Speaking for facility and ease is practiced in all classes in reading and vocal expression.

Public Speaking, as a subject, is studied primarily from the point of view of realistic thinking with increasing attention, as the work proceeds, to poetic values in literature and oratoric values in expression.

**24. Extemporaneous Speaking: Group Discussion.**—Short talks on subjects of interest to the student with written outlines and occasional themes. During the second semester the emphasis will be on group discussion of contemporary affairs with attention to the sources of news and the evaluation of evidence. Practice will be given in parliamentary procedure. [First Year.]

**25. Extemporaneous Speaking: Contemporary Affairs.**—A laboratory course. [Second Year.]

**26. Forms of Public Address.**—Preparation and delivery of lectures and speeches adapted to selected audiences and occasions. Study and analysis of model speeches from the point of view of composition. Each student will be required to prepare and deliver at least one complete lecture or address involving a considerable amount of original research. [Second or Third Year.]

**27. Argumentation and Debating.** [Third Year.]

## VII. Dramatic Interpretation: Play Production

The courses in Dramatic Interpretation train in acting and play directing. The technique of acting is studied in rehearsal of Shakespeare's plays, eighteenth century comedy, and modern drama, supplemented by collateral reading for historical and literary background. Practical problems are worked out in the course on play production.

**28. Dramatic Thinking.**—Dramatic thinking is the study of dramatic literature with the purpose of recreating it in the three forms of expression—words, tones and actions. This is a class in analyzing and understanding the text so that the student may recreate from the true foundation. The plays of Shakespeare are studied as being the finest example of dramatic literature in the English language. Dramatic thinking consists in one's ability to imagine the words, tones and actions of persons of the play so vividly that he can recreate them through situation, dialogue and character.

The subject is carried out progressively in the dramatic rehearsal of Shakespeare's plays. [First Year.]

**29. One-Act Plays. Rehearsal.**—Use of the methods gained in dramatic thinking and Shakespeare rehearsal adapted to modern plays. [First Year.]

**30. Dramatic Thinking: Shakespeare.**—A progression from the first year which centers on the spirit of the play. In this class not only is the spirit of the play studied as a whole, but the form in which the spirit is expressed. Particular attention is paid to the literary, dramatic, and poetic values which are revealed through vocal ex-



pression. Particular attention is given to metrical form, diction, tone values and dramatic modulations of the voice. [Second Year.]

**31. Modern Drama: Rehearsal.**—A practice class in the interpretation of the modern drama with study of characterization, stage business, costuming, make-up, rehearsal and all things which go to make a successful public presentation. [Second Year.]

**32. Play Production.**—Study of the history of play production with special attention to the modern presentation of plays; showing how production can be adapted to all conditions. A subject for every teacher of Expression who aims to produce plays. [Third Year.]

**33. Modern Drama: Rehearsal.**—A progression from the one-act play, and scenes from the play, to the study of a three-act play, as a whole, bringing in all the elements essential to dramatic production. [Third Year.]

**34. Stage Art.**—A study of the history and principles of stage art and of the progress that has been made in the application of those principles on the modern stage. This knowledge is necessary to all students and teachers who are producing on a small scale under limited conditions and are trying to achieve artistic results. [Third Year.]

### VIII. Literary History and Criticism

Literature may be studied in the School of Expression in two ways: first, by analytic attention to the subject for the purpose of adequately using synthetic attention of the mind in recreating a work of literature; and, second by the usual critical or theoretical method pursued in the colleges of the present time. These two methods complement each other and are studied together in the School of Expression.

**34. Written Composition.**—Short written and oral exercises in descriptive, narrative and expository prose based, in the beginning, on first-hand impressions. The purpose of the course is to awaken the "seeing mind," to develop a sense of values and relations, and to encourage truthful and realistic reporting. [First Year.]

**35. Outline History of English Literature.**—A preliminary course in the study of English literary history presented through lectures and selected readings in prose and verse. [First Year.]

**36. Shakespeare's Life and Art.** [Second Year.]

*The following courses are given in lectures by Professor Rogers.*

**37. History and Technique of English and American Drama.**—This course is planned with three ends in view; first, to give the student some idea of the historic past of drama as a literary form, emphasizing only those developments which have been an influence on our modern English-speaking drama; second, to give such basic definitions and analyses as will help the student to read and see plays intelligently; and, third, to draw attention to characteristic work done by the past generation in the chief well-marked forms

—as tragedy, comedy, problem-play, fantasy and the like. The survey touches upon Greek tragedy and comedy, the medieval Mystery and Morality, the Elizabethan development, the influence of Moliere on Restoration comedy, the ebb-tide of the 18th and early 19th centuries, the renaissance of the well-made play, and the play of ideas since 1860.

The second half of the course deals not so much with specific authors and plays as with principles and forms and their expression, illustrated freely from the modern plays found in the best known collections. The subjects discussed include tragedy in the modern theatre, the problem play, the thesis play, the group drama, fantasy, English and American comedy, the Repertory theatre, the new staging and technique. [Second Year.]

**38. Contemporary Literature in Europe and America.** — Contemporary literature, that is, roughly speaking, the literature from 1890 to our own day, has a distinctive spirit of its own not to be found in 19th century writers. In England and on the Continent particularly, and to a less extent in America, the writers who have influenced so profoundly the present younger generation have developed a philosophy, a point of view and a style and method all their own, in the various fields of drama, poetry, and prose fiction. The general public is slowly becoming aware of these writers and is beginning to read and wish to hear their works. This course is intended to familiarize the students with the best and most influential of these writers and their productions, in order that they may widen the scope of the material they use in their professional work and that they may present this material with a full understanding of its values.

The authors chosen will be those most notable in their own literature up to the outbreak of the war such as: Shaw, Wells, Chesterton, Galsworthy, in England; Brieux, Anatole France, Roland, in France; Nietzsche, Hauptmann, Sudermann, in Germany; D'Annunzio in Italy; Benavente and Ibanez in Spain; Dostolevsky, Andreev, Tolstoy, Chekhov, in Russia; as well as the most interesting and stimulating of our American authors of the last twenty years. [Second and Third Years.]

**39. Methods of Teaching Vocal Expression.** [Third Year.]

### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with various diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students.

#### I. Corrective Speech

The Science of Corrective Speech is taught in such a way as to overcome defects in speech, such as stuttering, stammering, spasmodic hesitation, mispronunciation of words, substitutions, lisping and burring. Also to correct impediments in articulation such as stuttering, stammering and spasmodic hesitation.

Special attention given to the teaching of distinct speech to the deaf,—those who have been deaf from birth and those who have become deaf later in life from various causes and whose voices have become abnormal.

#### II. Public School Teachers and Others

Elective courses, Saturday mornings. Promotional credit for courses taken is given by the School Department of the City of Boston, also by the School of Education, Boston University. Write for circular.

#### III. Physical Training

A Special Teacher's Course in (a) theory and practice of gymnastics, embracing lectures upon general and special kinesiology, enabling students to become familiar with the laws and principles which underlie all organic training; (b) methods of teaching supervising and organizing; (c) a comparative study of other systems; (d) corrective exercises for general use in the school room; (e) games and plays; (f) aesthetic and interpretative dancing, both the theory and practice. This course calls for two hundred and fifty hours of work, the satisfactory completion of which entitles the student to the Special Teacher's Gymnastic Certificate. This course may be taken as a supplementary course in connection with the Teacher's Diploma course or the General Culture Diploma course. For further information send for the Special Organic Training Circular.

#### IV. Evening Classes

The Evening School is conducted especially for business and professional men and women, one evening a week. Certificate courses. The first semester opens September 30 and closes December 10 (fourteen weeks). The second semester opens January 7 and closes March 25. Special Evening School Circular mailed upon request.

### V. Junior Department

In the Junior Department the children are trained to express themselves through story telling, reading, plays, pageants and dancing. Write for circular.

### VI. Private Lessons

Arrangements may be made by those desiring to take only individual lessons or special subjects. Special groups of subjects may be taken.

### VII. Summer Terms

The 1930 Summer terms of the Curry School of Expression, under the supervision of the Dean, Mr. Binney Gunnison, A. B. are as follows:

Boston Dramatic Term, May 26 to July 3. George Currie in charge.

Texas (Fort Worth) Term, June 3 to July 12. Lewis D. Fallis, A.B., in charge.

Asheville Term, June 19 to July 31. Laura Plonk, A.B., in charge.

Denver Term, June 21 to August 3. Eliza Josephine Harwood, M.A., in charge.

Boston July Term, July 7 to August 15. Jessie Millsapps, A.B., in charge. Mrs. Harryett M. Kempton will assist.

Milwaukee Term, July 28 to August 22. George Currie in charge.

September Term (Boston), September 2 to 26. Binney Gunnison in charge.

The work in all summer terms is given by Curry School graduates, and all work in these terms counts toward a diploma. Students holding the General Culture, Public Reader's or Dramatic Diploma, can secure the Teacher's Diploma by taking the necessary work in summer terms.

### VIII. The September Preparatory Term

#### September 2, 1930 (Four Weeks)

The courses for this term are arranged primarily to prepare applicants for Advanced Standing in the October Term. Applicants for Advanced Standing will be furnished Credit Forms on request, and the September Term will be credited toward the diploma. All students planning to enter the School of Expression on Advanced Standing will find it to their advantage to attend the September Preparatory Term.

Those entering the regular courses for the first year will also find the term of value as an introduction to the fundamental principles of the School.

## GENERAL INFORMATION

### REGARDING ENTRANCE

**Admission Requirements:** For undergraduates, a high school course or its equivalent. In addition applicants must present two written testimonials as to character and qualifications from persons of recognized standing. The School reserves the right to require students whose work falls below the entrance requirements in English, to make up deficiencies.

**Graduate Students** should present their diplomas or other evidence of graduation. Graduates of colleges of the first rank will be accepted with advanced standing and may take the Teacher's Diploma course in two years.

**Professional and Special Students** are admitted without entrance requirements other than proof of ability to pursue their selected courses with profit.

**Advanced Standing.**—Applicants for admission with advanced standing (Second Year Special Class) must meet the general requirements for admission, and present a certificate (blank furnished on application) from former teacher of Expression, showing subjects and hours taken. Courses for advanced standing are given in the September Preparatory term. Examinations for advanced standing will be given September 30th.

### CLASS ATTENDANCE

Students are expected to attend regularly all classes to which they are assigned. Absence from class must be satisfactorily explained to the instructor in charge. A record of attendance will be kept and all lost lessons must be made up by private lessons.

Students are required to be present at all general exercises including chapel, lectures and recitals. These exercises are an essential part of the work and frequent or continued absence from them will lower the student's record.

No courses will be given for less than five students.

Changes in courses can be made only with the permission of the Dean. No student is allowed to drop a course in the middle of a term.

Any instruction outside of the School curriculum must be approved by the Dean.

Regular examinations are held at the end of each semester. Any student who is absent through sickness must notify the office promptly of her inability to attend the examination. Except in the case of unavoidable absence a fee of \$5.00 will be charged for each special examination given.

### RELIGIOUS LIFE

The School of Expression admits both men and women. It is non-denominational and non-sectarian, but its work is distinctly Christian, drawing its students from all faiths.

Chapel services are conducted each morning. Attendance is required of all students.

### LOCATION OF THE SCHOOL

The School is located in the Pierce Building on Copley Square at the corner of Huntington Avenue, opposite the Public Library. It is within a short block of the Back Bay Station of the New York, New Haven & Hartford Railroad, and of the Trinity Place Station and the Huntington Avenue Station of the Boston & Albany Railroad. It is easily accessible by subway and surface cars from all parts of the city.

### BOARD AND HOME

Students will be assigned to private homes or other quarters approved by the School. In making application to the office for boarding accommodations students should state their requirements. Accommodations will be secured, subject to approval on arrival.

For economy and comfort, the Franklin Square House, 11 East Newton Street, Boston, is recommended to students. Early reservation is essential, as the student quota is limited. The Boston Students' Union, 81 St. Stephen Street, Boston, and the Y. W. C. A. also are recommended.

Students are not permitted to choose a residence without consulting the office.

Rates in the above named residences average from ten to fifteen dollars per week.

Students in need of medical advice should apply to the office where they will be directed to reliable physicians.

### RAILROAD INFORMATION

Students coming from New York or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay Station and leave the train there. Those from the West, by the B. & A. R. R., should check their baggage to Huntington Avenue Station and leave the train there. Those coming to North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building. Students desiring to be met should notify the office in advance. Students arriving late will go to the Copley Square Hotel, Huntington Avenue and Exeter Street, one block beyond Copley Square, unless otherwise arranged.

**THE READERS' AND SPEAKERS' BUREAU**

For several years the School has maintained a readers' and speakers' bureau for the accommodation of its students and the public. The bureau serves two purposes: it furnishes a large number of engagements in and around Boston to undergraduate students and it cooperates with graduate students in arranging dates for professional appearances in various sections of the country. During the past year the Curry Players, directed by Mr. George Currie, have filled a number of engagements in local Churches, Lodges, Clubs, etc., giving one act plays. All students may have this privilege.

**DIPLOMAS\***

1. General Culture Diploma.—Two years and one Dramatic Term. Requires the mastery of first and second year work and a Dramatic Term. 88 points.

2. Speakers' Diploma.—Two years, elective (may be taken by college graduates in one year). Special requirements in oral and written composition, extemporaneous speaking, discussion and formal address. 80 points.

3. Public Readers' Diploma.—Two years, September Preparatory Term and one Dramatic Term. Three groups of courses selected from First, Second and Third Year regular courses with private lessons. Emphasis laid on the vocal interpretation of literature, impersonation, reading of plays, platform art, dramatic training, and courses in criticism and public recital work. 93 points.

4. Dramatic Diploma.—Two years and two Dramatic Terms. Three groups of courses, elective, with dramatic rehearsals. 96 points.

5. Teachers' Diploma.—Three years. Calls for mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, vocal interpretation of literature. (Mature students, A. B. degree, may take the course in two years.) 120 points.

6. Literature and Expression Diploma.—Awarded on the satisfactory completion of four years of work. Special courses in Literary History and Interpretation. Total number of points, 160.

All deficiencies must be made up before graduation. No diploma will be issued for work taken in *summer terms only* but those holding a General Culture, Public Reader's or Dramatic Diploma may secure their Teacher's Diploma by taking the necessary work in summer terms. No more than one diploma will be issued to a student in one calendar year.

### Honorary Diplomas

7. Artistic Diploma.—Requires the equivalent of one regular year of systematic work after receiving the Public Reader's or Dramatic Diploma, with high artistic attainment in impersonation and public reading, with two years' practical platform experience. Total number of points, 200.

8. Philosophic Diploma.—Requires not less than one year of systematic work after receiving the Teacher's Diploma, together with two years' successful experience in teaching Expression. Total number of points, 200.

\*School of Expression Diplomas are accredited toward the B.S. degree at Boston University School of Education, at Columbia University Teachers' College and at other universities and colleges in the United States.

### SYSTEM OF CREDITS\*

The Unit of Work and Credit is the semester hour. Each semester hour counts one point toward a diploma. Each regular student has a required schedule of courses amounting to twenty or twenty-four class hours of work a week.

One Regular School Year, from the first Wednesday in October to the last Tuesday in May, five days a week, four hours a day.	40 points
Second Year Special Course, first Wednesday in October to last Tuesday in May.	48 points
Public Reader's Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Dramatic Diploma Course, each year, first Wednesday in October to last Tuesday in May.	40 points
Any School of Expression summer term of six weeks.	8 points
Any School of Expression summer term of four weeks	6 points
Credits allowed for previous work in Expression under accredited schools and teachers, counting to a maximum of	26 points
Private lessons with teachers other than School of Expression	
Graduates may count for credits on a one-third basis.	
Students must be recommended for graduation by the faculty.	
Number of points does not necessarily mean graduation.	

### ADVANCED CREDIT FOR WORK UNDER GRADUATE TEACHERS

Students wishing to apply for advanced credit should write to the office, giving a detailed description of previous work. A statement of the number of credits which can be given will be forwarded from the office. Credit will be given provided the work of the first semester proves that their preparation is adequate.

\*Note the new system of credits. The unit of work and credit has been changed from the class hour to the semester hour. This plan has been adopted to conform with academic methods. It does not in any sense alter the amount of time required for the diplomas. The former credit of 600 points for one school year's work, now amounts to 40 semester hours.



**EXPENSES AND FEES**

Regular group of courses for each school year.....	\$250.00
Second Year Special Course (October to May).....	300.00
Preparatory Term (September).....	50.00
Private Lessons, per hour.....	3.00 to 10.00
Public Reader's diploma group of courses for each school year (with private lessons) .....	300.00
Dramatic diploma group of courses for each school year....	250.00
Work chosen by subjects, one hour each week, for the year .....	25.00
Four hours in one day, each week, for the year.....	50.00
Any regular group of courses, one month.....	40.00
Selected subjects out of course, per hour, per year.....	10.00
Evening Session (each course, each semester).....	12.00
Evening Short Term (10 lessons).....	15.00
Teacher's Gymnastic Course (see Special Gymnastic Circular) .....	150.00
Extra Examinations, each.....	5.00
*Laboratory fee for examination and consultation.....	5.00
Registration fee .....	5.00
Dramatic Term, six weeks.....	80.00
Boston August Term.....	75.00
Summer Terms, four weeks each.....	50.00
Diploma fee .....	5.00
Fee for transcript of credits.....	1.00

Tuition payable two-thirds on registration; remaining one-third payable January 5.

Registration will not be complete until fees are paid. Students whose tuition remains unpaid ten days after registration will be deprived of the privileges of the School until registration requirements are completed.

A statement of amount to be paid on registration will be forwarded by the office on request for application card.

A reduction of one-half the regular class rates is made to clergymen and theological students and their families. Twenty-five per cent reduction from regular rates is made to public school teachers not studying for teachers of Expression. Deficiencies must be made up before graduation, subject to extra charge.

Students with college degrees may register for research work, at special rates.

All School bills, including notes, must be settled before diplomas are signed.

\*See Corrective Work.

**CURRY SCHOOL OF EXPRESSION**

Former and present students are allowed a commission of \$10.00 to apply on their tuition for each new regular student who registers through their recommendation.

Application for Loan Scholarship must be made on or before time of registration, and no application for a scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally known to the President or the Registrar.

Tuition is not subject to return or deduction.

Address all communications to

**THE CURRY SCHOOL OF EXPRESSION**

301 Pierce Bldg., Copley Square

Boston, Massachusetts

**ALUMNI ASSOCIATION****Officers**

*Honorary President*, Mr. Hubert Greaves  
*President*, Mrs. M. C. Hutchinson-Eastman  
*Vice-President*, Mrs. Priscilla Potter White  
*Recording Secretary*, Miss Claudia Potter  
*Corresponding Secretary*, Mr. Martin Luther  
*Treasurer*, Miss Florence Andrew

**Executive Committee**

Mrs. Frederic Tauber  
Mrs. Elsie H. Hagar  
Miss Edith M. Small

Mrs. Harryett M. Kempton  
Miss Edith W. Moses  
Miss Claire Johnston

**LOAN SCHOLARSHIPS**

To be applied on tuition and to be repaid within a reasonable time.

**ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

**J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

**DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some woman student who shows proficiency in expression.

**STUDENT'S SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

**STUDENT'S SCHOLARSHIP FUND, 1912**

The sum of fifty dollars to be loaned to some worthy student.

**MARYLAND SCHOLARSHIP, 1921**

The sum of seventy-five dollars to be loaned to Maryland students, and afterward to students of the South.

(Gift of Ann Rothwell Stewart of Baltimore, class of '10.)

**RALPH DAVOL SCHOLARSHIP, 1921**

One hundred dollars for an unrestricted scholarship. The gift of Ralph Davol (Davol Publishing Company, Taunton, Massachusetts) "as a mark of appreciation of the fine work the School is doing and my personal regard for Dr. Curry."

**THE A. B. C. FUND, FROM A FRIEND**

The sum of one hundred dollars to be loaned to some worthy student.

**CALIFORNIA SCHOLARSHIP, NUMBER 1**

The sum of one hundred dollars to be loaned to some worthy student.

**WHITING GINGELL PROPER SCHOLARSHIP**

A Scholarship of \$90 to cover the fee for the Dramatic term given through the Elizabeth Colony National Society New England Women. This sum to be loaned to Dramatic Term student from Connecticut, Michigan or New Jersey and afterwards to some worthy student any term.

(From Martha Gingell Proper, '18.)

**WISCONSIN COLLEGE OF MUSIC SCHOLARSHIP**

A scholarship of \$75 for tuition in a summer term, preferably in Boston, to a student of the Wisconsin College of Music whose work would warrant such a scholarship.

**Curry Scholarship in Tennessee Wesleyan University**

A Scholarship of one hundred dollars on the tuition of any graduate of the Tennessee Wesleyan University in memory of Samuel Silas Curry, co-founder with Mrs. Anna Baright Curry of the School of Expression of Boston.

**Curry Scholarship in the University of Chattanooga**

A Scholarship of one hundred dollars on the tuition of any graduate of the University of Chattanooga, in memory of Samuel Silas Curry, co-founder with Mrs. Anna Baright Curry of the School of Expression of Boston.

**The Curry Club of Boston, 1930**

A Loan Scholarship of one hundred dollars, in memory of Alice Lucille Balboni.

**FORM OF BEQUEST**

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of

..... dollars  
for the purpose of.....  
.....  
.....  
.....

Signed,

**RECITALS**

The student's knowledge of literature is tested finally by his recital work.

Students' recitals are given at 12 m. on Friday each week during the regular year at which readings, plays and addresses are presented before the School. Alumni and student recitals are also given on Thursday evenings during the term, to which guests are invited. Individual recitals are given by students of the graduating class each year at Commencement time.

**RECITALS, LECTURES AND SOCIAL EVENTS, 1929-1930**

- |         |    |   |
|---------|----|---|
| August  | 5. | Readings by Edward Abner Thompson.  |
| August  | 7. | The Student of Expression: Connection with the Little Theatre.                              |
|         |    | Mrs. Edith Bellamy Sinclair ('06)   |
| October | 3. | Address of Welcome.   |
|         |    | Rev. Robert Watson, D. D., President  |
| October | 3. | Reception and Dance.  |
| October | 8. | The New Theatre Movement. The impression of a Theatre tour in Europe in the summer of 1929. |
|         |    | Miss Edith Margaret Smail ('06)   |

- October 19. Election of Class Officers.
- October 16. Tavern Night. Boston University Festival. Copley Plaza.
- October 25. A History of the School of Expression (Part I).  
Dean Binney Gunnison
- October 25. College Night at Harvard Church, Brookline.  
Stunt given by Curry Students.
- October 26. Speech and Personality Rating.  
Dr. Sara M. Stinchfield ('09)
- October 31. Annual Stunt Night.
- November 1. Luncheon at Winthrop Arms. Installation of Student Council Officers.
- November 8. A History of the School of Expression (Part II).  
Dean Binney Gunnison
- November 13. Curry student participation in the Pageant "Reaping the Whirlwind."  
Auspices of the Greater Boston Federation of Churches. Y. W. C. A. Hall.
- November 29. Cyrano de Bergerac (Rostand).  
Edward Abner Thompson
- December 5. Exercises commemorating the 50th anniversary of the School of Expression.
- December 6. Mrs. Edwin D. Mead, on Foreign Relations.
- December 12. Program of readings by the second year regular and second year special classes.
- December 13. A Program of Christmas Stories.
- December 13. First Senior Recital. Dramatic.
- December 19. A Program of Christmas Stories.
- December 20. A Christmas Carol (Dickens).  
Mr. George Currie
- January 3. Bridge and Tea.  
The Curry Club of Boston
- January 10. "The Ring and the Book" (Browning).  
Dean Binney Gunnison
- January 14. Annual Recital at the Franklin Square House.
- January 16. A Talk on Pageantry.  
Miss Oleda Schrottky ('18)
- January 17. A Unique Evening with the Moderns. A Modern poetry recital.  
Senior Class
- January 24. A program of short stories.
- February 5. Do We Need a New Bible?  
Rev. Robert Watson, D. D., President
- February 14. Dramatic Readings.
- February 21. A program of short stories.
- February 28. A program of short stories.
- March 13. Dramatic Recital. One act plays.

March	14.	Problems in Broadcasting. "Big Brother" Bob Emery of Station WEEL, Boston
March	17.	Recital by the Junior Department.
March	20.	Dramatic Readings.
March	27.	Scenes from Shakespeare and from Modern Authors. Mr. George Currie
April	3.	Readings of one act plays and stories.
April	10.	The Lure of Alaska. An illustrated lecture by Mrs. Adelbert Fernald ('98).
April	24.	Dramatic Presentation of Plays.

### PROGRAM OF COMMENCEMENT SEASON 1930

April 24 to May 27 Inclusive

The Romantic Age (*A. A. Milne*), Miss Emily Anthony.

Original arrangements of scenes and stories.

SECOND YEAR SPECIAL CLASS. GROUP I.

Miss Ruth Draper, Miss Martha Poyner, Miss Virginia Magness,  
Miss Henrietta Shelburne, Miss Beatrice Long

French Habitant Poems and Stories, Miss Margaret Masten.

Original arrangements of scenes from plays and stories.

SECOND YEAR REGULAR CLASS. GROUP I.

Miss Lenice Cummings, Miss Ruth Gower, Miss Charlotte Lebow,  
Miss Helen McDonough, Mr. Robert Qualls

Original arrangements of scenes from plays and stories.

SECOND YEAR SPECIAL CLASS. GROUP II.

Mrs. Lillian Dearle, Miss Mildred Davis, Miss Mildred Singer,  
Miss Grace Weaver, Miss Cassa Lou Macdonald, Miss Amelia McRee, Mr. Robert Qualls

Quality Street (*James M. Barrie*), Miss Dorothy Snyder.

Rufus Choate—Lawyer, Scholar, Orator, Mr. Maurice Fisher.

Original arrangement of scenes from plays and stories.

SECOND YEAR REGULAR CLASS. GROUP II.

Miss Lenice Cummings, Miss Ruth Gower, Miss Charlotte Lebow,  
Mrs. Nettie Porter, Miss Helen McDonough, Mrs. Florence Trombley

Madam X (*Alexander Bisson*), Miss Gertrude Goodman.

a. Little Theatre Production (A Talk).

b. Bimbo the Pirate, a one act play (*Booth Tarkington*)

Mr. Lyman Stone Hayes

Original arrangements of scenes from plays and stories.

SECOND YEAR SPECIAL CLASS. GROUP III.

Miss Henrietta Shelburne, Miss Rheba Denney, Miss Truma Harris,  
Miss Martha Poyner, Miss Ruth Draper, Miss Virginia Magness

The Duchess Says Her Prayers (*Mary Cass Canfield*)

Miss Augusta Bonzagni

Ile (*Eugene O'Neill*)

Taming of the Shrew, Act III, Scene 2 (*Shakespeare*)

Miss Anna Macdonald

The Last of Mrs. Cheney (*Frederick Lonsdale*)

Miss Lesley Jean McCorkindale

Annual Dinner—Copley Plaza Hotel.

Baccalaureate Service.

Anna Christie (*Eugene O'Neill*), Miss Doris Trombley.

Commencement Exercises.

STUDENTS 1920-30

Post Graduate

Hollingsworth, Mary Cole (A. B. Okla.  
Univ.),\* Colorado.  
Larsen, Cecil E.\* (A. B. Tex. Colle. of  
Arts), Texas.  
Mahoney, Margaret L.,\* New York.  
McQuigg, Pauline,\* Ohio.

Second Year Class

Bean, Vivian, New Hampshire.  
Cummings, Lenice S., Maine.  
Fisher, Maurice, Massachusetts.  
Gower, Ruth A., Massachusetts.  
LeBow, Charlotte, Massachusetts.  
McDonough, Helen B., Massachusetts.  
Porter, Nettie E., Rhode Island.  
Trombley, Florence E., Michigan.

Third Year Class

Allen, Mrs. Olive,\* Texas.  
Anthony, Emily, Georgia.  
Balboni, Alice,†  
Barnes, Laura,\* Illinois.  
Bonzagni, Augusta, Massachusetts.  
Deverell, L. Sara,\* New York.  
Goodman, Gertrude, Massachusetts.  
Hall, Samuel O.,\* W. Virginia.  
Hayes, Lyman S., Massachusetts.  
Ingram, Elizabeth,\* Tennessee.  
Johnston, Olga\* (A. B. Baker Univ.),  
Arkansas.  
Macdonald, Anna, Massachusetts.  
Masten, Margaret C., Quebec.  
McCorkindale, Lesley Jean, Mass.  
Simpson, Mildred P., Massachusetts.  
Snyder, Dorothy, So. Dakota.  
Trombley, Doris, Michigan.

Second Year Special Class

Davis, Mildred M. (Ph.B. Univ. of  
Chicago), Mississippi.  
Davis, Ruth C., Florida.  
Dearle, Elizabeth L., Massachusetts.  
Denney, Rheba, Arkansas.  
Draper, Ruth I. (Missouri A. B. Drury  
Coll.)  
Hammill, Hugh R., Massachusetts.  
Harris, Truma, Mississippi.  
Long, Beatrice V., Massachusetts.  
Magness, Virginia L., South Carolina.  
McDonald, Cassa Lou, Louisiana.  
McRee, Amelia, Texas.  
Poyner, Martha E., Arkansas.  
Qualls, George R. (M. A. Tax. C. Univ.),  
Texas.  
Shelburne, Henrietta (A. B. Southern  
Meth. U.), Texas.  
Singer, Mildred E. (A. B. Greensboro  
Coll.), Louisiana

\*Advanced work taken in residence or  
summer terms.

†Died Dec. 7, 1929.

## First Year Class

Cobb, Barbara, Massachusetts.  
 Divall, Flora I., Vermont.  
 Erbrich, Helen Ruth, Tennessee.  
 Foote, Edna D., Massachusetts.  
 Glidden, Inez M., Maine.  
 Hooper, Dorothy F., Tennessee.  
 Mackey, Violet, Connecticut.  
 Manker, Katherine, Massachusetts.  
 Roberts, Jeannette I., New Hampshire.  
 Roller, Clara L., Tennessee.  
 Rourke, Mary E., Massachusetts.  
 Spiller, Marion E., Massachusetts.  
 Tate, Kathryn F., Kentucky.

## Summer and Special Students,

## 1929

Allen, Martiel Elizabeth, Louisiana.  
 - Ansin, Ethel R., Massachusetts.  
 - Antunes, Walter (B. S. Boston Univ.),  
 Massachusetts.  
 Aronson, Sally R., Massachusetts.  
 Behnamann, Mrs. H. E., Illinois.  
 Berry, Maxine Baynham, Texas.  
 Berry, Ruth E., Massachusetts.  
 Biggs, Lloyd W. (LL. B. Detroit Coll.  
 Law), Texas.  
 Bloom, Florence, Massachusetts.  
 Boehringer, Mabel G., Wisconsin.  
 Boots, Marion F. F. (B. S. Drury), Mo.  
 Brazel, Grace E., Massachusetts.  
 Brazel, Helen C., Massachusetts.  
 Bristol, Olive, Wisconsin.  
 Busch, Frances, Colorado.  
 Butters, Dolores, Colorado.  
 Calkins, Elizabeth, Massachusetts.  
 Campbell, Dorothy Winifred, Wisconsin.  
 Cann, Ruth, Colorado.  
 Carey, Dorothy, Massachusetts.  
 Carraway, Agnes, Texas.  
 Carroll, Frank J., Massachusetts.  
 Carstensen, Helen E., Massachusetts.  
 Chrisman, Charles Dana (A. B. Harvard,  
 TH. B. Princeton), Pennsylvania.  
 Coburn, Raymond W., Massachusetts.  
 Cook, Ruth E., Massachusetts.  
 Copeland, Harriet, Texas.  
 Crain, Lucile Gregory, Texas.  
 Cutting, Mildred Dawn, Texas.  
 Dacy, John Frederic, North Carolina.  
 Davis, Sadie R., Wisconsin.  
 Denault, Helen A., Massachusetts.  
 Deppe, Frances Ellen, North Carolina.  
 Donnelley, Christine W., Massachusetts.  
 Duncan, Mrs. L. N., Texas.  
 Duntun, Elizabeth, Massachusetts.  
 Dwyer, Ruth M., Massachusetts.  
 Ellington, Ann, Texas.  
 Elliott, Dorothy (B. A. Univ. of Colo.),  
 Colorado.  
 Emery, Mabel G., Massachusetts.  
 Endres, Laura Ann (A. B. Univ. of Den-  
 ver), Colorado.  
 Etzweiler, Lou, Massachusetts.  
 Feingold, Ralph, Wisconsin.  
 Finn, Jeremiah (LL.B. Suffolk Law),  
 Massachusetts.  
 Fletcher, Alya Dean, Tennessee.  
 Fouse, Mary Elizabeth, Colorado.  
 Frank, Lester E., Massachusetts.  
 Friedman, Edith, Massachusetts.  
 Funk, Catherine Elcene, Texas.  
 Gallagher, Owen, Massachusetts.  
 Gensrick, Vernice, Wisconsin.  
 Gettner, Victor S., New York.  
 Getzlaff, Martha A., Wisconsin.  
 Gill, Mildred, Massachusetts.  
 Ginsberg, Ada Ruth, Massachusetts.  
 Goode, Mary L., Massachusetts.  
 Gray, Martha Rosa, Texas.  
 Groth, Irene, Wisconsin.  
 Guild, Warren J., Massachusetts.  
 Hale, Mary, Texas.  
 Hambright, Sarah Barbara, No. Carolina.  
 Hamer, William, Massachusetts.  
 Harris, John I., Massachusetts.  
 Hart, Jessie, Texas.  
 Haskins, Harriet Kidd, Texas.  
 Hensley, Stella Brown, Texas.  
 Herrell, Leone E., Wisconsin.  
 Herrington, Charlotte R., Mass.  
 Hill, Sarah Helen, Alabama.  
 Hills, Horace B., Massachusetts.  
 Hobbs, John E., Massachusetts.  
 Honeycutt, H. H. (A. B. Mars Hill Coll.),  
 North Carolina.  
 House, Anna Lorena (A. B. T. C. U.)  
 Texas.  
 Hubert, Leo, Texas.  
 Humphries, Katherine M. (A. B. Rollins  
 College), South Carolina.  
 Jackson, Mary Dorothy, Nova Scotia.  
 Jagow, Ida, Colorado.  
 Jarvis, Olga Lindgren, No. Carolina.  
 Jones, Marie Dobbs (B. A. Blue Moun-  
 tain Coll.), North Carolina.  
 Joyce, Mary D., Massachusetts.  
 Jurisch, Ruth, Wisconsin.  
 Jurrs, Priscilla S., Wisconsin.  
 Kaiser, Miriam, Wisconsin.  
 Karabelnick, Jennie, Massachusetts.  
 Kauffung, Mariella E., Wisconsin.  
 Kelly, Mary A. (A. B. Coll. of St. Eliza-  
 beth), Mass.  
 Kerlin, Dorothy, Louisiana.  
 Kilpatrick, Jane F., Massachusetts.  
 Klapp, Ruth, North Carolina.  
 Kozlowicz, Sophia, Wisconsin.



- Krueger, Dorothy, Wisconsin.  
 Lamb, Leon M., Massachusetts.  
 Leonardi, Helen, Massachusetts.  
 Leighty, Edgar, Massachusetts.  
 Lewis, Florence, Massachusetts.  
 Lewis, Ruby E., Arkansas.  
 Libman, Isidore M. (LL. B. Suffolk Law)  
 Massachusetts.  
 Lima, Josephine, Massachusetts.  
 Lima, Victoria, Massachusetts.  
 Little, Elizabeth Louise (A. B. Agnes  
 Scott), Georgia.  
 Longacre, Mary Maxine, Oklahoma.  
 Love, Myra, Massachusetts.  
 Luckner, Dorothy, Texas.  
 Lundstedt, Dawn, Massachusetts.  
 Lutz, Wilma, Colorado.  
 Lyons, Anne, Massachusetts.  
 MacDonald, Catherine, Massachusetts.  
 MacLeod, Mildred, Massachusetts.  
 MacDonald, Vivianne J., Massachusetts.  
 Maggi, Mabel M., Massachusetts.  
 Manley, Carrie Dixon, North Carolina.  
 Martin, S. Howard, Massachusetts.  
 Mathews, Mildred (A. B. Rice Inst.),  
 Texas.  
 McCartin, M. Joseph, Massachusetts.  
 McEneaney, Gertrude C., Massachusetts.  
 McGovern, Helen M., Massachusetts.  
 McKee, Nell F., Tennessee.  
 McNare, Idah, Massachusetts.  
 McPhail, Betty, Massachusetts.  
 Melton, Edith Meehan, South Carolina.  
 Miller, H. S., Texas.  
 Miller, Ida, North Carolina.  
 Mixon, Violet V., South Carolina.  
 Moore, Lucille Elizabeth, Texas.  
 Muller, Eugene, Massachusetts.  
 Mulvihill, Ruth B., Massachusetts.  
 Murphy, Barbara, Massachusetts.  
 Neal, Hiawatha Fenton, (A. B. N. C.  
 Coll. for Women), North Carolina.  
 Neisler, Pauline, North Carolina.  
 Nelson, Evelyn M., Massachusetts.  
 Nelson, Ruth O., Massachusetts.  
 Neuman, David E., (LL. B. Suffolk Law)  
 Massachusetts.  
 Nye, John Emerson, (A. B. A. M. Val-  
 paraiso U.; Litt. D. Eastern Univ.  
 Wash.), Wisconsin.  
 Oates, Claudia Holt, California.  
 Parke, Arthur W., Massachusetts.  
 Parsons, Margaret H., Massachusetts.  
 Pearlstein, Yvette, Massachusetts.  
 Plonk, Willie Lucille, North Carolina.  
 Precious, Mildred, Massachusetts.  
 Price, Stephanie R., Massachusetts.  
 Purdon, Katherine M., Massachusetts.  
 Purdon, Lucyle H., Massachusetts.  
 Randolph, Laura, Wisconsin.  
 Reed, Edith Murphy, North Carolina.  
 Reichardt, Mary Edith, Wisconsin.  
 Rich, J. C., Jr., North Carolina.  
 Rich, Ruth Genelia, North Carolina.  
 Roberts, Vall Marksburg, Florida.  
 Robinson, Doris, Massachusetts.  
 Rogatz, Pearl, Wisconsin.  
 Rogers, Etta B., Alabama.  
 Roitblat, Sarah, Wisconsin.  
 Roof, Christine, (A. B. Univ. of S. C.)  
 South Carolina.  
 Rooney, Alice H., Massachusetts.  
 Rose, Margaret, Massachusetts.  
 Ross, Lydia J., Massachusetts.  
 Schaper, Alfred William, Jr., Wisconsin.  
 Scheier, Sona, Wisconsin.  
 Schmidt, Edna, Wisconsin.  
 Schulz, Edna, Wisconsin.  
 Schwiene, Antoinette, Missouri.  
 Sears, Vera Mildred, Oklahoma.  
 Shaffer, Florence, Ohio.  
 Sheehy, Anna K., Massachusetts.  
 Shepard, Catherine, (B. A. Berrien  
 Springs, Mich.), Massachusetts.  
 Shute, Mona E., Massachusetts.  
 Simpson, Dorothy Grace, Colorado.  
 Simpson, Nelle, South Carolina.  
 Sister M. Mildred, O. S. B., Arkansas.  
 Smith, Evelyn Mae, Pennsylvania.  
 Snow, Benjamin, LL. B. Suffolk Law),  
 Massachusetts.  
 Stockton, Laura Belle, Colorado.  
 Stone, Helen, Massachusetts.  
 Stowe, Lizzie M., Massachusetts.  
 Stratman, Ella Lillian, Texas.  
 Strong, Alice M., Massachusetts.  
 Sullivan, Gilbert P., Massachusetts.  
 Sullivan, Helen, Massachusetts.  
 Taylor, Enid, (A. B. Mt. Holyoke),  
 Massachusetts.  
 Tebbetts, Jesse, Massachusetts.  
 Thayer, Mrs. Alma Sutton, Texas.  
 Thomas, Eloise, (A. B. Wilmington Coll)  
 Kentucky.  
 Thompson, Mrs. P. P., Illinois.  
 Todd, Sarah Louise, (A. B. Okla. Baptist  
 U.), Oklahoma.  
 Trousdale, Annie Laura, Texas.  
 Tuck, Harold E., Massachusetts.  
 Tudor, Mrs., Massachusetts.  
 Waitt, Ellsworth, Massachusetts.  
 Wall, Mary Lee, Louisiana.  
 Walter, Mrs. Romeo S., Texas.  
 Ward, Mrs. H. E., Massachusetts.  
 Wasser, Elaine, Massachusetts.  
 Watson, Marian, Massachusetts.  
 Wild, Mrs. R. H., Massachusetts.  
 Willis, Elizabeth L., Massachusetts.  
 Willis, Dr. Frank A., Massachusetts.  
 Wilsey, Mary, Wisconsin.  
 Wise, Madeline A., Massachusetts.  
 Wood, Dorothy E., Massachusetts.  
 Ziegler, Ellsworth, Wisconsin.  
 Zimmerman, Pearl, Wisconsin.

## TABLE OF CONTENTS

Administration . . . . .	4
Alumni Association . . . . .	24
Attendance . . . . .	22
Board and Home for Students . . . . .	23
Calendar . . . . .	2
Corporation, The . . . . .	3
Corrective Speech . . . . .	17
Courses of Study . . . . .	10
Credits, System of . . . . .	22
Curry Fund . . . . .	33
Diplomas . . . . .	24
Entrance Requirements . . . . .	19
Evening Classes . . . . .	17
Expenses and Fees . . . . .	23
Faculty . . . . .	5
History of School: Its Methods and Purpose . . . . .	6
Junior Department . . . . .	18
Loan Scholarships . . . . .	25
Location . . . . .	23
Patrons . . . . .	33
Physical Training . . . . .	17
Private Lessons . . . . .	18
Public School Teachers' Courses . . . . .	17
Readers' and Speakers' Bureau . . . . .	21
Recitals . . . . .	26
Religious Life of Students . . . . .	20
September Preparatory Term . . . . .	18
Students, 1929-30 . . . . .	29
Summer Session . . . . .	18
Trustees, Board of . . . . .	4

## PATRONS

The following is a list of people who have made contributions to the School during the past year, and are therefore acknowledged as Patrons of the School.

A list of contributors will be published in the Catalogue each year.

Mrs. Mary Dadman Mason  
Mrs. Mary L. Wadsworth  
Miss Mary F. Finneran  
Mr. and Mrs. Francis B. Patten  
Mrs. Flora Haviland McGrath  
Mr. Alan L. Blacklock  
Prof. Edward Saxon  
Miss Florence A. Price  
Mrs. Eva Holmes Owen  
Mrs. Martha Gingell Proper  
Miss Pearl Griffith  
Mr. George Currie  
Prof. Grosvenor M. Robinson  
Miss Bertha E. Hilton  
Mrs. Charles T. Colvin

## THE CURRY FUND

For a long time it has been the opinion of the Board of Trustees and friends of the School that some means ought to be provided by which people could contribute annually certain amounts of money to the School. It has been our belief that if such a means were provided, quite a number of friends would send contributions. Following the plan of other educational institutions, the Board of Trustees recently voted to establish what will be known as the Curry Fund, as the means by which these contributions may be made. This Fund will be at the disposal of the Board of Trustees, to be used at their discretion, in advancing the general good of the School. Perhaps quite a portion of it will be used to increase salaries of the Faculty.

The Board also voted that some thousand dollars or more already contributed during the past year, will be used as the nucleus of this Fund.

Friends of the School are therefore advised of this plan, and are earnestly solicited to send contributions in care of the Treasurer, marked Curry Fund.

We sincerely hope that many will take advantage of this opportunity to help the School.



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1931—

